



THE  
**AMERICAN LINGUIST,**  
OR  
**NATURAL GRAMMAR.**

EXPLAINING IN A  
SERIES OF SOCIAL LESSONS,

*The First Elements of Language.*

- I—A Perfect Alphabet and Musical Scale; Combination of the simple sounds and classification of words.  
II—The Main Principles of Language and the Parts of Speech.  
/ III—Simple and Complex combination of words and sentences, with exercises in composition and definition.  
IV—A list of the most important Idioms of the English Language, with appropriate Rules of Syntax.  
V—An Appendix of choice things both new and old.

THE WHOLE INTERSPERSED  
WITH DIRECTIONS AND QUESTIONS,  
FOR THE ASSISTANCE OF TEACHER AND PUPIL.

DESIGNED TO BE A GUIDE TO A PERFECT COMMAND OF VOICE, AND PROPER  
USE OF WORDS.

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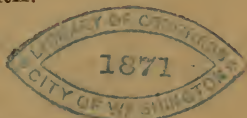
BY SCHUYLER CLARK.

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### RHODE-ISLAND DISTRICT, &c.

[L. S.] BE IT REMEMBERED, That on the tenth day of April A. D. one thousand eight hundred and thirty and in the fifty-fourth year of the Independence of the United States of America *Cory, Marshall & Hammond*, of the said District, have deposited in this office the title of a book, the right whereof they claim as proprietors, in the words following, to wit—

"The American Linguist or Natural Grammar, explaining in a series of Social Lessons the first elements of language.—1st. A perfect Alphabet and Musical Scale; combination of the simple sounds and classification of words.—2d. The Main Principles of Language, and the parts of speech.—3d. Simple and Complex combination of words and sentences with exercises in composition and definition.—4th. A list of the most important Idioms of the English Language with appropriate rules of syntax.—5th. An appendix of choice things both new and old. The whole interspersed with directions and questions for the assistance of Teachers and Pupils, designed to be a guide to a perfect command of voice and proper use of words—By Schuyler Clark."

In conformity to an act of Congress of the United States, entitled "An Act for the encouragement of learning by securing the copies of maps, charts and books to the authors and proprietors of such copies, during the time therein mentioned," and also to an Act entitled, "An Act supplementary to An Act entitled An Act for the encouragement of learning, by securing the copies of maps, charts and books to the authors and proprietors of such copies, during the time therein mentioned, and extending the benefit thereof to the art of designing, engraving etching and historical and other prints.

Witness,

BENJAMIN COWELL.

Clerk of the Rhode Island District.

700

## PREFACE.

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The American Linguist is given to the world with the hopes, that the learned may receive its improvements and may feel disposed to cast a shade over its faults.

It is not with this work as with many others, to be seen and understood at a glance. The importance of its principles is to be known only by fair experiment.

It is not pretended that its present *dress* in every respect is the most enviable one. The plan of the work may not be the most judicious, the arrangement may be imperfect, but it is hoped, for once, the reader will look upon the bright side. Let him look at those things upon which the labor of years has been bestowed, and which must stand and grow brighter and brighter so long as the soul speaketh in sound. I am proud to say, that I feel myself unable to do justice to the principles I bring forward, they are worthy of the united efforts of a nation to perfect.

Since this system was commenced, eight years ago, much has been done, in various parts of the world, in the cause of education. But what is the present state of our schools? What do our scholars know of the *English Language*, and the Grammar of it? How many in all our schools who can repeat correctly the elementary sounds of the *human voice*? How many that can tell what belong to a simple sentence? How many that can conjugate a verb correctly through all the moods and tenses, numbers and persons, understandingly? How many have we in our schools, *or out of them*, that are *good readers*? Language has been but *imperfectly* taught in our common schools, nor do I suppose that in any of our schools the *English Language* has been thoroughly taught. *Many have learned it, but not at school.* We have *pretended* to have *English Grammar* taught, and in too many cases it has been a *pretence* only.

I would have the *English Language* studied and *learned* by every scholar in *all* our schools. I would not by any means neglect the *grammar*, any more than I would have

the *grain* in my fields neglect to clothe itself with *husks*; or have my *child* neglect to watch over and preserve the health of its *body* while cultivating the *mind*. Grammar is to language what the body is to the *mind*.

Instead of a child's being able merely to *parse* a sentence after studying for years, I would have him as soon as he can write, fill out book after book of proper, elegant original sentences, to carry home and read and define to his parents and friends. When the subject of *Language* is rightly presented to the mind of a child, the task of learning the *grammar* is but trifling.

Within ten years, if nothing happen to interrupt the progress of our schools, it shall be as common to find children at the age of six years able to *compose* elegant *language*, as it is now uncommon to find them able even to *read* the most *simple* language. This will be done without any *magic*, as assuredly as the warm sun and cooling shower bring forth to perfection the green herbage and timely fruit. As a band cast about the swelling bud, or as a worm in the core, so are false rules and book-instruction to the mind of a child; and *he* who would not instruct from *objects* rather than from mere *signs* and *sounds*, is like the *mother* who prepares only *dust* and *vapor* for her children's food, while her table groans with *wholesome meats*.

I wish to acknowledge every assistance that has been granted me by my Pupils, Patrons and Friends, since first undertaking this work. Among the many, I beg leave to mention my friend and patron, Dr. GEORGE FROST, of Springfield, Massachusetts. He has been to me more than a *brother*. Without his assistance this work could never have appeared, and should I neglect to give him this tribute, perhaps all the return I can ever make, I should indeed be unworthy of his confidence.

To my friends in this place, I cannot refrain from tendering my most hearty thanks, for rescuing my character from *defamation*, and asserting my claim to the *originating of principles* that were grasped by the stealthy clutches of avarice.

To Dr. Rush, I am indebted for several ideas incorporated into this work. See Social Lessons, No. 1, 62 to 67, the terms relating to qualities of the voice. The quotations from No. 1, 110 to 113, from 131 to 133—6. The term, 'Wave of the Voice,' No. 1, 161. Remarks, No. 1, 169, 173.



Remarks on Rhythmus, No. 3, 145. Some of the idioms in No. 4, were taken from Dr. Webster's grammar, and some remarks. The Rules of Spelling were taken from Murray's, No. 1, 235. The examples given to illustrate the Prefixes, No. 1, 228, were mostly taken from Picket's works, but improved I trust by placing the examples directly beneath the definitions. The *examples* illustrating the *Affixes* were taken from his work, but the method of arranging the examples in columns and referring to the meaning, is a plan of mine. I have found Picket's works well suited to a thorough course of instruction, and it is to be regretted that they are not more extensively used in our schools.

The ideas expressed from No. 2, 120 to 129, were mostly taken from Adam's English Grammar.

The manner of applying the pronouns, No. 2, 29; the conjugation tables, No. 2, 23, No. 4, 11, No. 5, 8—18; and a number of other things in *this* work, might seem to one unacquainted with the facts, to have been taken from a work lately published, entitled—"Intellectual and Practical Grammar." Justice to myself demands that I here state, that the *System* developed in the "*American Linguist*," was, in its simplicity, explained to, and practised in the school of the Author of "*Intellectual and Practical Grammar*," by myself, previous to that author's writing his Grammar.

The introduction of a *Perfect Alphabet* into this work, is to facilitate the acquisition of a perfect knowledge of the *elementary sounds*. It may become very useful, as in the scheme No. 2, 134. With a very little alteration I suppose I can express by it correctly the sounds of all *languages* spoken by man. I suppose the *simple vowel* sounds to be alike in all languages, but differently *modified*, as one language may be spoken more *nasal* than another, or more *guttural*, *rougher*, or *smoother*. The French language is more nasal than the English. To express the nasal sounds I would place a dot over the vowel character thus:

˙ ˘ ˘ ˙ ˙ ˘ ˘ ( ) ˙ No. 1, 52.

To express a guttural sound I would place a dot beneath the vowel character, thus:

˙ ˘ ˘ ˙ ˙ ˘ ˘ ( ) ˙ No. 1, 52.

Other variations might be required, and some other charac-

ters, to form *a complete Universal Alphabet*. Such an Alphabet, it is believed, must come into use ere we can have the best possible means for gaining knowledge.

Need I give my reasons for introducing the subject of *Musical* into this work? Well,

FIRST. By arranging the vowels according to their natural ORDER, and by bringing the Musical Scale to a perfect system, I have made the way to vocal music very easy to the child.

SECOND. *Singing* is a *healthy exercise*, and almost every child is delighted with it.

THIRD. *We have singing in all our churches*. In order to sing well, the *art of singing* must be well understood, and the performers must have much *correct practice*. For the want of this *practice* and *suitable knowledge*, with a *very few exceptions*, we have in our churches *very bad singing*. *Children will of their own accord, save time enough from their sports to acquire the art perfectly*.

These are some of the many reasons that might be given for my uniting *music* with the acquisition of Language.

I have in this work undertaken to lay open the subject of Language in a way by which a teacher may present its several branches, directly to the minds of children. It is, *emphatically*, from beginning to end, a *practical system*. It is *intended to be useful to the mother, whose duty it is to help the infant to read the BOOK OF NATURE*. It is *to put her in mind*, that her own house is to her *infant* the first section of this great book, and that she wants not the books of art to explain it to her. The *first leaf*, the infant's frame and motions, and voice; the *second leaf* or page, the table and its furniture; the *third*, the different rooms of the house, the *names* of parts of the house: the floor, the door, the window; the parts of things: the *top*, the *bottom*, the *side*, the *ends*, the *middle*, the *corners*. The *second section*, the *garden*: the *names* of the *plants*, and their *qualities*, the color and fragrance of the pink and rose, the taste of the apple and peach, the roughness and smoothness of things, softness and hardness, the size and weight. No. 1, 157, No. 2, 14, 17, 148, 150, No. 4, 11.

It is intended to be useful, not only to the mother and her infant, to the teacher and his scholars; but to the master and

his apprentice, to the young man of business, whose school hours fell in the days of *books* and *artificial teaching*.

It may likewise be useful to the young man of science, by directing his mind to *first principles*, by which he may rid himself of the load of rubbish which hitherto has impeded his progress to desirable perfection. It is hoped that its influence may be felt in the pulpit, at the bar, in the halls of legislation, and on the stage; in the reading room, at the oratorio, and in "the sweet domestic circle."

I beg leave to observe, that the effects which my experience in teaching this system has led me to observe, warrant a belief of *its utility to the public*. I have uniformly found it interesting to my pupils of all ages, and of course, calculated to enlighten and instruct the mind; I therefore have the greatest confidence, that it may prove so to others. That it may injure none, and be a blessing to many, is the humble and devout prayer of the Author.

S. C.

*Providence, R. I. August, 1830.*

## HOW TO USE THE BOOK.

One hour a day I would devote to simultaneous exercises, when the whole school should be engaged in the same thing. And this should be a set time, every scholar having his slate, pencil, and book. I would call the exercise

### A GENERAL LECTURE.

#### *Subjects to be dwelt upon.*

1. Perfect Alphabet. No. 1, 52.
2. Qualities of the voice, and Musical Scale. No. 1, 71, 96, 97—1—2.
3. Combination of the Elementary Sounds. No. 1, 51, 107, 128, 152.
4. Main Principles. No. 2, 1. General Relatives, No. 2, 139, and Parts of Speech. No. 2, 137.
5. Conjugation and Definition of Sentences. No. 4, 11. No. 3, 122.

Suppose the time from 10 to 11 every day be devoted to this exercise.

### MONDAY.

1. I would teach the whole school the Vowel Key. No. 1, 42.
2. The Pitch of Voice, by counting the figures from the bottom of the second Musical Scale, in the Key of C, No. 1, 97, in the speaking voice, according to No. 1, 115.
3. The four principal modes of the voice, *abruptness, long time, monotone*, rising and falling inflections. No. 1, 159.
4. The first Main Principle. No. 2, 1. First let each one in school mention the name of something in the school-room. Then take one of the examples, No. 2, 5, for a subject or text. Say thus: Write the word *man* upon the slate. Now ten names are to be selected that will relate to mankind. Suppose No. 1, gives the name *woman*, each one writes it, the one that selects it is to spell before it is written, or the whole class afterward. Next, No. 2, mentions one, and so on to the 10th. Now select ten more relating to beasts. After a class of words in this way is written, let them be spelled, or the letters named while looking on the slate, let them be pronounced in the different inflections, &c.

Let each scholar have a writing book properly ruled, and copy the words from the slate into it.

### TUESDAY.

1. Repeat the vowels softly, abrupt. With more time, soft. Rising slide, falling. Give force, time and pitch at the same time.
2. Combine each consonant with every vowel. No. 1, 51.
3. Teach them the combination of the vowels. No. 1, 107. Here the teacher should be very nice in giving examples.



4. Practise upon the Musical Scale in the Key of C, and apply the musical syllables, *fa, sol*, &c.

5. Write more words upon the first Main Principle, so as to fill a page in the writing book. No. 2, 7, 11, 9. Let the teacher give familiar instruction respecting gender and number, &c. according to the age of his scholars.

## WEDNESDAY.

1. Repeat the vowels. Let the teacher direct the manner.

2. Attend to the principle of pitch as explained in No. 1, 70, 71.

3. Apply the seven first vowels to the practice of the Musical Scale, and join with them some of the consonants.

4. Recite the diphthongs and raise a third from the radical to the vanish. At another time raise a fourth, at another a fifth, and so on. Then fall the same.

5. Recite a hundred of the triphthongs. No. 1, 128.

6. Read No. 1, 186 and 187, according to directions. No. 1, 191, 192.

## THURSDAY.

1. Write the exercises. No. 1, 46.

3. Recite the second hundred of triphthongs.

3. Read from No. 1, 62, 67.

4. Read No. 1, 188 and 189, according to No. 1, 193.

5. Attend to the second Main Principle of Language. No. 2, 15. Let a page be filled of this principle. Let the class read simultaneously. No. 2, 149, 150.

## FRIDAY.

1. Recite the vowels in the different degrees of openness. No. 1, 96.

2. Recite the third hundred of triphthongs.

3. Read from No. 4, 139, to 147.

4. Recite the first hundred of quadrathongs, first each sound by itself.

5. Read No. 1, 198, according to No. 1, 214.

6. Attend to the third Main Principle. Let a page be filled like the examples given, No. 2, 20.

7. Read the auxiliaries in the different conjugations. No. 2, 23. Read the pronouns. No. 2, 24, 29, 31. See that this principle be *understood* in the outset.

## SATURDAY.

Let an extra hour or two be devoted to reading and singing.

Thus go on, each lesson adding only a little to what has before been taught.

## CLASS INSTRUCTION.

Let another hour or half hour be given for the purpose of reading the book in course. Let it be a set time: every day, or every other day.

*How to teach a class of small children who cannot write.*

1. Write the words of the *vowel key* one at a time, on the black board, and give the true vowel sounds to the whole class, and let

them be repeated until learned. No. 1, 157. Then let the consonants be united to them as in No. 1, 51. As soon as they can make the figures let them write upon the slate the diphthongs and triphthongs, and recite a portion of them daily. Let the teacher direct the quality of the voice.

Let your little pupils be placed before you. Say to them: "*Every thing must have a name.*" Call on No. 1, to mention a name. Perhaps the little child may not understand. Say thus to her or him: What do you wear on your feet? That, will put the whole class to thinking. Let each one in the class give an example. Then say to No. 2, tell me the name of something that is kept in the kitchen. Let each one, round to No. 1, give an example. Next call on No. 3, to mention the name of something kept in the parlor, &c. No. 2, 148, 153. Let them learn the words, No. 2, 22, 23, 24, 58, 59, 139, by degrees.

3. As soon as they can make the letters, set them to writing the simple combination of words, No. 3, 3. Let them be directed to write thus, under principle third: *Let the same agent do the same act to different objects*, thus:

	Dogs bite horses.	Dogs watch goods.
	oxen	clothes
<i>Write ten objects</i>	cows	houses
	sheep	wagons

It will be found that children will construct thousands of sentences like these. Let them, after they understand how, do it at their seats, and read their examples in a class.

A word of caution. *Allow not the young scholar to write carelessly upon the slate.*

Let them take the irregular verbs, No. 3, 73, and the proper names from some Spelling book. And direct them thus: Let Georgs *bind* ten different things, mentioning some auxiliary, thus:

George can bind the stalks, or the *green* stalks.

George can bind the rye

George can bind the oats

George can bind the barley, &c.

Next let James *bleed* ten different things.

James can bleed an ox, or a *lame* ox.

a horse

a cow

Then let Peter *bring* ten different things. Another one *buy* ten things, and so on,

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# THE AMERICAN LINGUIST.

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## SOCIAL LESSONS, No. 1.

*Of the Elementary Sounds of the Human Voice, Perfect Alphabet and Musical Scale.*

1.—1. Mary, are you fond of talking with little children?

2.—2. I am extremely fond of it, sir, and I am very anxious to learn more about the *first principles* of language, that I may teach my little brother John, and sister Jane.

3.—1. What more of this subject do you wish to learn than you already know?

4.—2. In the first place, I wish to learn all the simple sounds of the human voice, in their most natural order.

5.—1. You have the *Alphabet*, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and you know it of course.

6.—1. Yes; I know how to repeat the names of the letters; but this does not prove that I know all the sounds represented by them. When I learned the first letter, a, it was not told me, that with the same letter, I must spell late, at, half, was, cabbage, husband—and in *this* way how am I to know when I have a perfect list of all the Elementary Vowel Sounds!

7.—1. But why trouble yourself about these *trifling, nice* points, now you can read, and understand what you hear?

8.—2. Sir! is it a trifling affair, not to know the simple sounds, in one's own language?

9.—1. I do not think so; but I find very few young ladies of your age, willing to devote much attention to the subject.

10.—2. Well! for one, I am determined to understand it thoroughly.

11.—1. Then, with pleasure I undertake to teach you, and in return, I shall expect you to instruct your brother John and sister Jane.

12.—2. That I will endeavour to do, sir.

13.—1. In the first place, I wish you to distinguish between *sounds* and the *characters* used to represent *sounds*. Do you see this *character*, a? Take notice that you *see* the letter. Now the next thing is to find out, by *hearing*, what *sounds* it represents. No. 6.

14.—2. I have been told to call the *letters*, a, e, i, o, u, w and y, *vowels*.

15.—1. Let us attend for a moment, to the definition of a vowel. Repeat it as it stands in the Dictionary.

16.—2. "Vowel, a letter that can be sounded by itself." Is that right?

17.—1. I think not. A vowel is a sound (not a letter) that can be uttered with an open mouth, without the interception of the tongue, teeth, or lips.

18.—2. Then I should say, that a, e, i, o, u, w and y, are the letters, characters, or signs, that *represent* the vowels or vowel sounds?

19.—1. Yes. A *letter* is not a *sound*, but a *representative* of a sound. The character, a, is a letter, but the sound, a, is a vowel: the letter is *seen*, the sound is heard: a *letter* may be formed with a pen, pencil, brush, graver, or type; but the sound can be formed only by air drawn in or thrown out of the *lungs* through the windpipe.

20.—2. I am anxious to know more of the voice.

21.—1. "In the middle of the Larynx, at the upper end of the windpipe, is a small opening called the Glottis, through which the air passes with great velocity, striking upon its ligaments, producing a sound called voice. Pure and simple voice thus transmitted to the mouth, is made articulate by means of different organs, the tongue, teeth, and lips."

22.—2. I now understand what is meant by the *organs* of speech.

23.—1. Every different opening of the glottis produces a different vowel.

24.—2. I do not see the necessity of representing so many sounds by the same character. No. 6.

25.—1. It is not necessary; but no *one* has a right to make any alteration, for language is common property, and

it is said that "custom is law." While great men write note, not, knot, naught; ought, aught; rough, ruff, others must do the same. My object is not to make any change in the *spelling*, but to show *how* it *may* be done, and at the same time explain all the simple sounds of the voice.

26.—2. Why do you call them *simple* sounds?

27.—1. By *simple*, is not here meant foolish; but single, elementary. In the word, *us*, are heard two simple sounds, the one expressed by *u*, is a vowel, and the one expressed by *s*, is a consonant, being a mere hiss: *u-s*. In the word "*mine*," are heard four sounds; the *m*, a simple consonant, the *i*, representing two sounds, the first as heard in the word *ma*, the other as heard in the word, *in*: *ma in*. Let these two words be uttered quick, and the combination will sound like the word, *mine*; as in this phrase: "Is *ma in* there?" I did not see your *ma in* there; but *mine* is there. The *n*, is a consonant, and *e* is mute or silent. These make the four sounds, *m-i-ne*. In the word, *once*, the *o* represents two sounds; the first as heard in the word *pull*, the second in the word *us*.

28.—2. Then some letters represent more than one sound at the same time?

29.—1. Yes. Now I'll tell you how I proceeded. After I saw how imperfect our Alphabet is, and how difficult it is to explain, I began to seek for the simple sounds, and to arrange them as it suited me best. I took notice of my own voice, and listened to others while speaking in my hearing. I observed the slides of the voice upwards and downwards, the constant changes from a low to a high sound, and from high to low, the accent, the emphasis, and the *tone* of voice. I had studied in this way about five years, when I became convinced, that each vowel sound has a natural place in the musical scale.

30.—2. What do you mean by the "musical scale?"

31.—1. I will tell you directly. Were you to call John from a distance, would you utter your words in a high or low pitch of voice?

32.—2. In a higher pitch than when I merely talk to him.

33.—1. Well, after I had discovered this natural order of the vowel sounds, I concluded to call that sound No. 1, or 1st, that is naturally sounded highest, and the others as they naturally follow, 2d, 3d, 4th, &c.

34.—2. After you had arranged all the simple sounds, how could you explain the arrangement to others?

35.—1. By characters which I selected for the purpose.

36.—2. Why not say *invented* them?

37.—1. Because I only invented the use of them, in the same way that I *discovered* a particular arrangement of the vowels. In forming my characters I was determined that a *single mark* should represent a single sound.

38.—2. In the first place you sought for the simple sounds, and then for simple marks to represent them?

39.—1. I found that the dot or point is the most simple mark or character that can be made, and from the dot or point, lines may be extended in any direction; • ○ — dot, circle, line. From these I made all my characters, thus:—

	light	heavy
Dot,	• 1 •	
Top of the small circle,	∧ 2 ∧	
Bottom of the circle,	∪ 3 ∪	
Left side of the circle,	( 4 (	
Right side of the circle,	) 5 )	
Top of the large circle,	⌒ 6 ⌒	
Bottom of the large circle,	⏟ 7 ⏟	
Left side of the large circle,	( 8 (	
Right side of the large circle,	) 9 )	
A small circle,	○ 0 ○	
A short horizontal line,	— 1 —	
A short perpendicular line,	2	
A short direct slope,	/ 3 /	
A short reversed slope,	\ 4 \	
A short direct half slope,	↗ 5 ↗	
A long horizontal line,	— 6 —	
A long perpendicular line,	7	
A long direct slope,	/ 8 /	
A long reversed slope,	\ 9 \	
A long direct half slope,	↗ 0 ↗	
A short reversed half slope,	↖ 11 ↖	
A long reversed half slope,	↖ 12 ↖	

40.—2. By these characters you intend to represent the simple sounds of the human voice as you have arranged them in your mind?

41.—1. Yes. I will present you with a list of words in which, when correctly pronounced, may be heard all the sim-



ple sounds. We will *learn* these sounds, and *associate* with them our new characters. First, the vowel sounds.

41.—1. Pronounce these words very soft and distinct, *us, it, let, at, half, sot, whole, pull, cue, ring,* Read them thus,

• s, ^ t, l ^ t, ( t, h ) lf, s ^ t, wh ^ le, p ( ll, c ) ue, o ing. Again; thus,

1s, 2t, 13t, 4t, h5lf, s6t, wh7le, p8ll, c9e, 0ing. Now again all the vowel sounds,

#### 42. VOWEL KEY.

	u-s,	i-t,	l-e-t,	a-t,	h-a-lf,	s-o-t,	wh-o-le,	p-u-ll,	c-u-e,	r-ing.
Sharp,	•	^	^	(	)	^	^	(	)	o
	1	2	3	4	5	6	7	8	9	0
Flat,	•	^	^	(	)	^	^	(	)	o
	u-n,	ea-t,	l-a-te,	a-te,	h-a-lve,	s-ou-ght,	h-o-le,	p-oo-l,	s-u-e,	e-rr-ing.

What sound does u represent in the word *us*? What does i represent in *it*? What does e in *let*? a in *at*? a in *half*? o in *sot*, &c. Pronounce all the sharp sounds after me, • ^ ^ ( ) ^ ^ ( ) o. Now the flat ones very soft, • ^ ^ ( ) ^ ^ ( ) o. What is the first vowel sound? the 2d, 3d, 4th, 5th, &c.

Write the words in the vowel key upon your slate, and use the new characters to express the vowels as above.

Write these words and express the vowels by the new characters.

*Shun, shut, shove, chud, chuff, chum, chub, chuck, judge, just. Sheath, sheen, shill, sheet, sheaf, ship, chin, chill, cheat, chief.*

43.—1. I will now give you a list of words in which are heard, when correctly pronounced, all the consonant sounds.

#### 44. CONSONANT KEY.

	hush,	church,	see,	thin,	in,	heat,	fife,	ma,	be,	cake.			
Sharp,	—			/	\	/	—			/	\	/	/
	1	2	3	4	5	6	7	8	9	0			
Flat,	—			/	\	/	—			/	\	/	/
	azure,	judge,	zeal,	then,	ill,	heed,	'vive,	pa,	ing,	gig.			
			h-e,	11	wh-ilst,								
			\		\								
			\		\								
			y-e,	12	w-oo,								

I have read in some Grammar, or some teacher has told me, that "A consonant cannot be sounded without the help of a vowel;" but I find in pronouncing the word, *hu-sh*, I can

continue the consonant sound, represented by *sh*, as long as I please without the help of a vowel.

45.—1. I will here give you an exercise by which you can see and hear for yourself: and you may know too that you will be learning Stenography or short hand writing, by which, when you have perfectly learned it, you can write nearly as fast as a person can speak.

46. What is the first vowel sound? Ans. • What the first consonant? Ans. —

Prefix the first vowel to the first consonant.\*

SHARP CONSONANTS. <i>us</i>								FLAT CONSONANTS.							
1. sh.	•	—	•	—	•	—	•	—	•	—	•	—	•	—	•
2. ch.	•		•		•		•		•		•		•		•
3. s.	•	/	•	/	•	/	•	/	•	/	•	/	•	/	•
4. th.	•	\	•	\	•	\	•	\	•	\	•	\	•	\	•
5. n.	•	/	•	/	•	/	•	/	•	/	•	/	•	/	•
6. t.	•	—	•	—	•	—	•	—	•	—	•	—	•	—	•
7. f.	•		•		•		•		•		•		•		•
8. m.	•	/	•	/	•	/	•	/	•	/	•	/	•	/	•
9. b.	•	\	•	\	•	\	•	\	•	\	•	\	•	\	•
0. k.	•	/	•	/	•	/	•	/	•	/	•	/	•	/	•
11. h.	•	\													
12. wh	•	\													
1. z.	•	—	•	—	•	—	•	—	•	—	•	—	•	—	•
2. j.	•		•		•		•		•		•		•		•
3. z.	•	/	•	/	•	/	•	/	•	/	•	/	•	/	•
4. th.	•	\	•	\	•	\	•	\	•	\	•	\	•	\	•
5. l.	•	/	•	/	•	/	•	/	•	/	•	/	•	/	•
6. d.	•	—	•	—	•	—	•	—	•	—	•	—	•	—	•
7. v.	•		•		•		•		•		•		•		•
8. p.	•	/	•	/	•	/	•	/	•	/	•	/	•	/	•
9. ng.	•	\	•	\	•	\	•	\	•	\	•	\	•	\	•
0. g.	•	/	•	/	•	/	•	/	•	/	•	/	•	/	•
11. y.	•	\													
12. w.	•	\													

47.—1. Prefix the second vowel to the consonants.

48.—2. SHARP CONSONANTS. *it.* FLAT CONSONANTS.

1. sh.	^	—	^	—	^	—	^	—	1. z.	^	—	^	—	^	—	^	—
2. ch.	^								2. j.	^							
3. s.	^	/							3. z.	^	/						
4. th.	^	\							4. th.	^	\						
5. n.	^	/							5. l.	^	/						
6. t.	^	—							6. d.	^	—						
7. f.	^								7. v.	^							
8. m.	^	/							8. p.	^	/						
9. b.	^	\							9. ng.	^	\						
0. k.	^	/							0. g.	^	/						
11. h.	^	\							11 y.	^	\						
12. wh.	^	\							12. w.	^	\						

49. Now I see how to make these lessons. I can make as many as we have vowels. I will prefix the 3d vowel ~

\*Prefix the second, and so on, making the sound at the same time you do the character.

to the consonants, then the 4th ( , 5th ) , 6th ( , 7th ) , 8th ( , 9th ) , and 10th o . When I wish to represent the flat vowels I will make a heavy character.

50.—1. If you be disposed to amuse yourself in this way, how can you make other exercises?

51.—2. I can affix each vowel to the consonants, thus,

		us,	it,	let,	at,	hal,	sot,	whole,	pail,	cue,	ring.		
1.	sh.	-	•	-	^	-	~	-	(	-	)	-	•
2.	ch.		•		^		~		(		)		•
3.	s.	/	•	/	^	/	~	/	(	/	)	/	•
4.	th.	\	•	\	^	\	~	\	(	\	)	\	•
5.	n.	/	•	/	^	/	~	/	(	/	)	/	•
6.	t.	-	•	-	^	-	~	-	(	-	)	-	•
7.	f.		•		^		~		(		)		•
8.	m.	/	•	/	^	/	~	/	(	/	)	/	•
9.	b.	\	•	\	^	\	~	\	(	\	)	\	•
0.	k.	/	•	/	^	/	~	/	(	/	)	/	•
11.	h.	\	•	\	^	\	~	\	(	\	)	\	•
12.	wh.	\	•	\	^	\	~	\	(	\	)	\	•
		un,	eat,	late,	ate,	halve,	sought	hole	pool,	sun	erring.		
1.	z.	-	•	-	^	-	~	-	(	-	)	-	•
2.	j.		•		^		~		(		)		•
3.	z.	/	•	/	^	/	~	/	(	/	)	/	•
4.	th.	\	•	\	^	\	~	\	(	\	)	\	•
5.	l.	/	•	/	^	/	~	/	(	/	)	/	•
6.	d.	-	•	-	^	-	~	-	(	-	)	-	•
7.	v.		•		^		~		(		)		•
8.	p.	/	•	/	^	/	~	/	(	/	)	/	•
9.	ng.	\	•	\	^	\	~	\	(	\	)	\	•
0.	g.	/	•	/	^	/	~	/	(	/	)	/	•
11.	y.	\	•	\	^	\	~	\	(	\	)	\	•
12.	w.	\	•	\	^	\	~	\	(	\	)	\	•

And I can prefix each vowel to the consonants.

Write upon your slate the sharp vowels before the first sharp consonant. • - ^ - ~ - ( - ) - ^ -

Now write the sharp vowels before the second sharp consonant, &c.

Now write the sharp vowels before the first flat consonant.

• - ^ - ~ - ( - ) - ^ -

Now before the 2d flat consonant. Now the 3d, &c.

Prefix now the flat vowels to the first sharp consonant; to the 2d, &c.

## 52. PERFECT ALPHABET.

Different ways of expressing the same sound.	Sharp.	Vowels.	Flat.	Different ways of expressing the same sound.
does, the, ( <i>when, sung,</i> ) enough, icy, captain, forfeit, alley, tortoise any, said, head, eer, leisure, hat, pa, ma, was, don, trough, laurel, oats, willow, wolf, put, won, wool, could, tutor, institution, profuse, rush, rash, rich, wretch, roach,	us it let at half sot whole pull cue ring	• 1 ^ 2 v 3 c 4 > 5 ( 6 ) 7 ( 8 ) 9 o 0	• un ^ eat v late c ate > halve ( sought ) hole ( pool ) sue o erring	but, done, me, machine, raisin, reason, hack, jail, gaol, pay, great, plaid, gag, aunt, heart, guard, father, fall, taught, paw, broad, ought, hautboy, yeoman, sew, door, move, canoe, moon, group, bruise, sure, feud, hew, juice, lieu, earth, urn, earn, irk, urge, hers,
social, chaise, mission, nauseate, christian, wretch, ace, psalm, miss, hasten, axis, eight, knee, Gunn, comptroller, gnaw, debt, indict, shipped, phthisic, ruff, calf, laugh, sphere, drachm, alms, eondemn, hymn, hautboy, school, folk, quill, viscount, ox,	hush church so thin in it if ma be cake he whist	- 1 1 2 / 3 \ 4 / 5 - 6   7 / 8 \ 9 / 0 \ 11 \ 12	- azure judge as then ill do 'vive' pa ing gig ye woo	leisure, glazier, luxurious, age, edge, indian, zeal, buzz, suffice, pens, asthma, seraglio, ball, able, kiln, aisle, saved, would. Dodd, hated, five, halve, Stephen, of, happy, diphthogn, hank, swinging, ink, anxious, guggle, example, ghost, million,

A Perfect Alphabet contains a character for each elementary sound of the human voice.



54.—1. Mary, have you examined the Perfect Alphabet?

55.—2. I have, for I feel in haste to commence teaching my brother John. It is very easy to tell what sounds you intend to give the new characters, by the *italic letters* in the words each side of them. The different ways of representing the sounds may be known by the list of words opposite each character. I can tell by looking at the Alphabet the different ways of representing the 7th sharp consonant: by f, ff, ph, gh, and the flat sounds by v, f, ph.

56.—1. What are some of the ways of representing the first sharp consonant?

57.—2. It is represented by sh, c, ch, ss, s, t, and x.—See Alphabet.

58.—1. Well, Mary, I would not perplex John with such questions, until he can repeat every sound very well, and tell the number of each without hesitation. Why not begin to teach him this very day?

59.—2. Did you not say that you would tell me something more of the Musical Scale?

60.—1. Mary, your parents did not send you to me to learn music.

61.—2. Well, they wish me to understand the *properties* of the voice.

62.—1. You may repeat the vowels in a soft

smooth

slender

musical

full

harsh

rough

voice.

Some of  
the qual-  
ities of  
voice.

*The teacher must here endeavor to give proper examples for his pupils to imitate.*

63.—2. I find that the consonants may be expressed more or less rough, more or less harsh, &c.

64.—1. Repeat the vowels in a strong voice.

*When the teacher does not mention any particular manner, the pupil is expected to recite in a natural voice.*

weak

feeble

loud

forcible

faint.

Force  
of voice

65. Some people speak much slower than others.

quicker

Some people sound the vowels longer

shorter

Some people speak much more rapidly

Time

{ slow  
quick  
long  
short  
rapid

66. You can speak with abruptness, }  
 suddenness, } Abruptness of  
 quickness. } voice.

67.—2. Abruptness of voice, I suppose, will not admit of a gradual emission of sound; and I suppose a feeble voice may be abrupt as well as a loud voice.

67.—1. We may speak high or low, } Pitch of the  
 The voice may rise or fall. } voice.

68.—2. I wish to know something more of its *rising* and *falling*.

69.—1. Can you say the vowels from the 10th to the 1st?

70.—2. Yes; I think I can.

Begin at the 'O,' and	1	
sound it as low as you can,	2	An interval is the dis-
and then let the voice slide	3	tance from one sound to
smoothly to the 9th, then to	4	another.
the 8th, and so on to the	5	The greatest compass of
1st, and see if No 1, be	6	the voice is the greatest ex-
not higher than No. 10.	7	tent of interval or intervals
Observe, Mary, that I use	8	which it can make.
this character O, in repre-	9	A note is any musical
senting the sounds to signify	0	sound considered by itself.
the 10th place, as 9 repre-		
sents the 9th place.		

It must not be expected that a person, without a teacher who can give proper example, will fully understand this, until after much practice upon the vowels as they are here arranged. Let him make the combinations of vowels as in the tables, 107, 129, 155, with a nice attention to the pitch of voice, and he will be better prepared to decide upon the truth of what is intended by the above scale. If it be true that *each vowel has a natural place in regard to pitch*, and can be spoken or sung in greater or less degrees of openness, so as to affect the style of speaking or singing, I think it to be important for Elocutionists and Musicians to know it. Let the principle be tested by fair experiment.

Let me hear you repeat several series of the vowels as represented by the figures in the first of the following scale, beginning at a low pitch. Now begin in a high pitch and descend. Sound the second vowel. Now the eighth. Now the fifth, the second; the sixth and second; sixth and 8th.



73.—2. Why! I should know of course, that you intend I should begin at the bottom of the ascending scale, on the left hand side, and with a rising movement of the voice, sound the vowels in order from the O to the top, making the least possible intervals, thus proceeding through the whole compass of my voice.

74.—1. You must not expect one trial will be sufficient. You will find that every time you direct your attention to this lesson, and practise it faithfully, you will make sensible improvement in the management of your voice. You will be constantly making discoveries, which, I presume, will very much surprise you.

75.—2. Well, after ascending or descending the scale, as minutely as possible, you intend I shall double the distance of the intervals, or let the volume of sound in the second series be twice as large as the first; and in the third, three times as large, and so on.

76.—1. When you talk, you are constantly changing the pitch of your voice, which you should observe and *do* when you *read*; but I shall tell you more of this hereafter.

77.—2. Have you not another musical scale that you will explain to me?

78.—1. Yes; but how can I afford to teach you music when you expected to learn only Grammar? to say, "The nominative case governs the verb;" and "articles belong to nouns."

79.—2. O! your method is so easy to understand, I shall have time to learn more than merely the old fashioned Grammar: and I wish to be able to instruct John thoroughly in the first principles.

80.—1. You have yet to learn how hard it is for people to change their way of thinking!

81.—2. Well, sir, it is my business to learn what is necessary to enable me to speak and read well.

82.—1. And why should any one object to a child's learning something of music, if it be impossible to learn to read as well without.

83.—2. I think as much. A prejudice that would forbid that, would be unjust!

84.—1. Some think that all has been done. that can be done, and *seem* to suppose all improvements to be idle innovations.



85.—2 It is not so with my parents!

86.—1. I am glad of that, I shall have the more confidence in teaching you what I think is right.

87.—2. And I the more in learning what you direct.

88.—1. I would not consent to say another word to you concerning *music*, did I not think it necessary that you should understand some of its important principles, in order to give proper instruction to your brother. It is true you might learn it at a music school, but it may not be convenient for you to attend one.

89.—2. Since you gave me the Natural Scale, I have felt more anxious to pursue this subject. I explained it to my parents, and they have no objection to my knowing these things.

90.—1. Do you know what is meant by the pitch of voice? No. 67 and 71.

91.—2. I suppose in the descending scale, that No. 1 is designed to represent the place of the highest pitch of one's voice; and No. 2, a lower, and thus each number to the bottom denotes a different degree of pitch.

92.—1 The numbers arranged across the top of the descending, and bottom of the ascending scale, merely denote the different divisions of sound. Now tell me how many degrees of the first division, one of the second contains? how many does one of the third? one of the fourth? How many degrees of the first division do five degrees of the third contain? five of the fourth? One degree of the third division contains one and a half of the second. One degree of the fourth contains one and one third of the third division. All this you can see for yourself by looking upon the scale.

93.—2. I shall prove these things when I am alone.

94.—1. Repeat the vowels in a low abrupt voice.—52. Now in a higher pitch. Now higher, very soft. Again, and try to sound each vowel on the same degree.

95.—1 This > character may represent the "*radical stress* of voice." No. 1, 133.

This < the "*final stress*." No 1, 134

The diamond ◇ may represent the "*median stress*." No. 1, 135.

Different movements — 1 2 3 4 5 6 7 8 9  
— | > < ^ v ◇ ◇ ><



## MUSICAL SCALE, NO. 2.

		flat.	6	5	4	3	2	1	
		sharp	1	2	3	4	5	6	
2d space above. 1st leger line. 1st space above.	c	-1-	-5-	-2	-6-	-3-	-7-	-4-	Key of F.
	b	2	6	3	7	4	1	5	
	a	-3-	-7-	-4-	-1-	-5-	-2-	-6-	
	g	4	1	5	2	6	3	7	
	f	-5-	-2-	-6-	-3-	-7-	-4-	-1-	
	e	6	3	7	4	1	5	2	
	d	-7-	-4-	-1-	-5-	-2-	-6-	-3-	
Air.	c	1	5	2	6	3	7	4	Octave.
	b	-2-	-6-	-3-	-7-	-4-	-1-	-5-	
	a	3	7	4	1	5	2	6	
	g	-4-	-1-	-5-	-2-	-6-	-3-	-7-	
	f	5	2	6	3	7	4	1	
	e	-6-	-3-	-7-	-4-	-1-	-5-	-2-	
	d	7	4	1	5	2	6	3	
1st space below 1st leger line. 1st space above	c	-1-	-5-	-2-	-6-	-3-	-7-	-4-	Middle C.
	b	2	6	3	7	4	1	5	
	a	-3-	-7-	-4-	-1-	-5-	-2-	-6-	
	g	4	1	5	2	6	3	7	
	f	-5-	-2-	-6-	-3-	-7-	-4-	-1-	
	e	6	3	7	4	1	5	2	
	d	-7-	-4-	-1-	-5-	-2-	-6-	-3-	
Bass.	c	1	5	2	6	3	7	4	Staff.
	b	-2-	-6-	-3-	-7-	-4-	-1-	-5-	
	a	3	7	4	1	5	2	6	
	g	-4-	-1-	-5-	-2-	-6-	-3-	-7-	
	f	5	2	6	3	7	4	1	
	e	-6-	-3-	-7-	-4-	-1-	-5-	-2-	
	d	7	4	1	5	2	6	3	
1st space below. 1st leger line. 2d space below. 2d leger line.	c	-1-	-5-	-2-	-6-	-3-	-7-	-4-	

The figures in this Scale denote, 1st, the degrees of the Octave below the Tonic. 2d. Their own names, as, *one, two, &c.* 3d. The musical syllables, *fa, sol, la, mi.* 4th. The seven first vowel sounds. The Key of G, has how many sharps? flats? D, how many? A? E? B? F? I shall tell you more of this after you have learned to combine the vowels, and have recited them so as to prepare the voice for this exercise. No. 114.

98.—2. When I say what? who? how? where? when? why? I observe that my voice slides upwards or downwards; and what shall I call this movement of the voice?

99.—1. Mr. Walker has called this, Inflection of the voice. When the voice slides upwards it is the rising inflection. When it slides downwards, it is the falling inflection. No. 159.

100. Is it there? Has it been there? Has it done it there?

1 7 6 6    1 7 6    5    1 7 6    6 5    rising.

1 2 3 4    1 2 3    4    1 2 3    3 4    falling.

101. You may observe, that the voice naturally rises more than one tone in asking questions like the above. The figures under the above sentences refer to the musical scale, and denote the movement of the voice. The first syllable I suppose to be on the key note.

102. What inflection in this sentence?

Shall I do it now?

1    1 1 1 6

103. You may speak all except the last word in the same degree, inflecting the voice a little, and on the last, slide it up to the 6th, or 5th. Say the vowels, and slide the voice upwards from 1 to 7. Again, from 1 to 6, from 1 to 5, from 1 to 4, from 1 to 3, from 1 to 2, from 1 to 1. Say them now and slide the voice downwards, from 1 to 2, from 1 to 3, from 1 to 4, from 1 to 5, to 6, to 7, to 1. Say them now without rising or falling, or in a monotone.

104. Say the words in the Alphabetical Key, and slide the voice upwards on each vowel, No. 52. Again, downwards.

105.—2 What am I to do with the sounds heard in joy, pound, war, quince, quoth, quire, queen, quail; they do not appear to be exactly like the *simple vowels*?

106.—1. To answer that question I must trouble you with another table of sounds.

Write the numerical characters upon the slate, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0. What vowel does No. 1, represent? No. 2, &c? We have three sets of characters by which we can represent the vowels; a, e, i, o, u, w, y, r; the new characters; and figures. You may name and express the vowel sounds by the figures.

In the following table the figures represent the vowel sounds.



*The union of two vowels is a diphthong.*

107. A TABLE EXHIBITING ALL THE DIPHTHONGS.

	u-s.	i-l.	l-e-t	a-l.	h-a-lf.	s-o-t.	wh-o-le.	p-u-ll.	c-u-e.	r-ing
	1	2	3	4	5	6	7	8	9	0
un.	11	12	13	14	15	16	17	18	19	10
eat.	21	22	23	24	25	26	27	28	29	20
late.	31	32	33	34	35	36	37	38	39	30
ate.	41	42	43	44	45	46	47	48	49	40
halve.	51	52	53	54	55	56	57	58	59	50
sought.	61	62	63	64	65	66	67	68	69	60
hole.	71	72	73	74	75	76	77	78	79	70
pool.	81	82	83	84	85	86	87	88	89	80
sue.	91	92	93	94	95	96	97	98	99	90
err-ing.	01	02	03	04	05	06	07	08	09	00

108. The first ten diphthongs are formed by prefixing the first vowel to each of the others. The second ten by prefixing the second vowel to the others. How is the third ten formed? How is the fourth? the fifth? the sixth? the seventh? the eighth? the ninth? the tenth?

109. In saying the diphthongs, at first pay no attention to the distinction of the vowels into sharp and flat, or short and long.

110. The constituent parts of a diphthong are the two sounds of which it is composed. The "*radical*" of a diphthong is its first sound; its "*vanish*" is its last or final sound.

The first opening of a vowel is called its "*radical*," and

its final diminishing sound its "*vanish*." The rising or falling inflection of the voice is called "the concrete pitch," or upward and downward movement.

111. "A wave of the voice is made by joining the upward and downward movement in continuous utterance," or it is a union of the rising and falling inflection.

112.—1. Now, Mary, you may think it useless to know all these things; but let me read to you a few words from the celebrated Dr. James Rush, who has written a History of the human voice, and has said many good things.

113. "The Wave is a very frequent element in expression, and performs high offices in speech. It therefore becomes him who would not be a pretender in elocution, and who is willing to turn from the falterings of spontaneous effort in *art*, to the fulness, the purpose and the precision of *scientific* order and rule—it becomes him not to overlook the investigation of the wave."

114.—2. I do not question the importance of these lessons, and only fear that I shall not understand them.

114 —1. How many different letters are used on the left side of the second Musical scale? No 97. How many different figures used in the scale? In the Scale what numbers are semitones? In either scale, each number denotes a degree. How many degrees then in an octave? How many whole tones in the seven degrees? How many semitones? In practising the Musical Scale, you may use the names of the figures, one, two, three, four, five, six, seven, and combine them thus.

115. 1 one, 1 one, 1 one, 1 one, 1 one, 1 one, 1 one, 1 one.  
       2 two, 2 two, 2 two, 2 two, 2 two, 2 two, 2 two, 2 two.  
           3 three, 3 three 3 three, 3 three, 3 three, 3 three.  
               4 four, 4 four, 4 four, 4 four, 4 four.  
                   5 five, 5 five, 5 five, 5 five.  
                       6 six, 6 six, 6 six.

Let the teacher direct the  
time and force, &c.

                                  7 sevn, 7 sevn.  
                                       1 one.  
                                       2 two, 2 two.  
                                   3 three, 3 three. 3 three  
                                   4 four, 4 four, 4 four, 4 four.  
                                   5 five, 5 five, 5 five, 5 five, 5 five.  
                                   6 six, 6 six, 6 six, 6 six, 6 six.  
                                   7 sevn, 7 sevn, 7 sevn, 7 sevn, 7 sevn, 7 sevn.  
 115. 1 one, 1 one, 1 one, 1 one 1 one, 1 one, 1 one, 1 one.

116. Mary, make these combinations in the Key of C. Find C in the Scale, and on the same line to the right find 1, then in column of 1, count upwards or downwards, making your combinations. Do the same in the key of D, and so on.

117.—2. Why not let the seven first characters of the Perfect Alphabet represent the tones of the Musical Scale?

118.—1. Very well, you may make a scale in your writing book and use these characters.

. ^ ~ ( ) ^ ~

119.—2. I can unite the consonant sounds with the vowels, and in this way, at the same time I am acquiring a proper command of my voice, I shall be perfecting myself in pronunciation.

120.—1. In this way how can you make lessons for your little pupil?

121.—2. I will teach him the vowel sounds as soon as I can, then I will say to him, John, now we will unite the first sharp consonant with the vowels. I shall always say the lesson with him until he learns it. After going through with the first, I will say, Now we will unite with the vowels the first flat consonant. After I have in this way at different times taught him all the consonants, I shall give him some combinations of consonants to unite with the vowels: first, the third sharp consonant before some of the others, thus, sn, sl, st, sph, sm, sp, sk or, sc.

Number of 35, 35, 36, 37, 38, 38, 30, 30. the consonants.

fl, pl, bl, cl, orkl, gl, spl.

75, 85, 95, 05, 05, 05, 385.

122. Well! while we are saying these, I shall direct him to recite sometimes in a low voice, sometimes in a higher, soft loud, quick, slow : in every variety.

123.—1. I would have you teach him the combination of the vowels as early as possible, because in reciting the diphthongs and triphthongs, you will find a great variety of exercises, that will be pleasing to him. You will find after a little practice on them, (*if you give him proper example,*) that he will manage his voice well, and be able to execute the Musical Scale with you; and be better able to imitate you when you give him lessons in reading. You can tell what effect it will have upon him by your own improvements.

124. What are you looking at, Mary? Your table of diphthongs. What figures represent the first? 1 and 1, or two ones. Well how many does 1 and 1 make? 1 and 1 are 2, and I find the answer in the angle above. What figures represent the 2d? 1 and 2, and 1 and 2 are 3. In the same angle I find 21, and when added they make 3: thus 2 and 1 are 3. In the next angle what combinations do you find? I find such as will make 4: thus 1 and 3 equal 4; 2 and 2 are 4, 3 and 1 are 4. You may copy the combinations from each angle, and teach them to John. Say, John, if you have one apple, how many more must you have to make two? If you have one, how many to make 3? If you have 2, how many more to make 3? If you have 1, how many more must you have to make the number equal to 4? If you have 2, how many? If 3, and so on, sometimes taking apples to add, and sometimes peaches, plums, marbles, and such things as he will like to think about. In the contrary angles beginning at 19, you will find subtraction, which I wish you to study out yourself and teach to John. I might tell you more of this curious, and I think useful table, but I must wait till a better opportunity, for some will say perhaps that Number has nothing to do with a work upon Language, No. 2, 57.

125.—2. Why not teach John to read the table in this way:

1 and 1 are 2,	1 and 2 are 3,	1 and 3 are 4,
11 and 1 are 12,	11 and 2 are 13,	11 and 3 are 14,
21 and 1 are 22,	21 and 2 are 23,	21 and 3 are 24,
31 and 1 are 32,	31 and 2 are 33,	31 and 3 are 34,
41 and 1 are 42,	41 and 2 are 43,	41 and 3 are 44,
51 and 1 are 52,	51 and 2 are 53,	51 and 3 are 54,
61 and 1 are 62,	61 and 2 are 63,	61 and 3 are 64,
71 and 1 are 72,	71 and 2 are 73,	71 and 3 are 74,
81 and 1 are 82,	81 and 2 are 83,	81 and 3 are 84,
91 and 1 are 92,	91 and 2 are 93,	91 and 3 are 94,

2 and 1 are 3,	2 and 2 are 4,	2 and 3 are 5,
12 and 1 are 13,	12 and 2 are 14,	12 and 3 are 15,
22 and 1 are 23,	22 and 2 are 24,	22 and 3 are 25,
32 and 1 are 33,	32 and 2 are 34,	32 and 3 are 35,
42 and 1 are 43,	42 and 2 are 44,	42 and 3 are 45,
52 and 1 are 53,	52 and 2 are 54,	52 and 3 are 55,
62 and 1 are 63,	62 and 2 are 64,	62 and 3 are 65,
72 and 1 are 73,	72 and 2 are 74,	72 and 3 are 75,
82 and 1 are 83,	82 and 2 are 84,	82 and 3 are 85,
92 and 1 are 93,	92 and 2 are 94,	92 and 3 are 95,

*Next add each of the figures with the third column of diphthongs, then each of the figures with the fourth, and so on.*

Well, Mary, you may teach John the use of numbers by this table. It will not *injure* him, and the exercise of adding and subtracting will be well calculated to improve his voice in *reading*; and as soon as he can make the figures let him write off the tables upon his slate.



126.—2. Sometimes we have three or four vowels in the same syllable: quite, (q ( ) ^ te,) quiet, (q ( ) ^ ~ t,) inquiry, (inq ( ) ^ o ^ ,) what shall I call such combinations?

127.—1 The union of three vowels is a triphthong.

Allowing only ten vowels, we make by combination one thousand triphthongs. You need not be alarmed at the task of learning them, for the arrangement is so simple that you will find no difficulty in making John understand all about it, and by exercising upon them you will learn the "Wave" of the voice to perfection. You know how to make all the diphthongs? Well, prefix the first vowel to the diphthongs to make the

### 128. FIRST HUNDRED OF TRIPHTHONGS.

us, it, let, at, half, sot, whole, pull, cue, ring.  
 1 2 3 4 5 6 7 8 9 0  
 un, eat, late, ate, halve, sought, hole, pool, sue, erring.

111	112	113	114	115	116	117	118	119	110
121	122	123	124	125	126	127	128	129	120
131	132	133	134	135	136	137	138	139	130
141	142	143	144	145	146	147	148	149	140
151	152	153	154	155	156	157	158	159	150
161	162	163	164	165	166	167	168	169	160
171	172	173	174	175	176	177	178	179	170
181	182	183	184	185	186	187	188	189	180
191	192	193	194	195	196	197	198	199	190
101	102	103	104	105	106	107	108	109	100

129. Prefix the second vowel to the diphthongs to make the second hundred, and the third to make the third hundred, and so on. Recite the second hundred.

How do you make the third hundred of triphthongs? the 4th? the 5th? the 6th? the 7th? the 8th? the 9th? the 10th?

130.—2. I will let John say each sound in a triphthong by itself, thus, 1-1-1, 1-1-2, 1-1-3, at first, and at the same time I will teach him Accent and Emphasis. I will direct him thus, John, what are the vowels? He is to recite in a perfectly natural voice.

131.—1. Now say them abruptly, making a long pause between each sound. By example I must teach him what this means.

132.—2. Now give a long quantity to each vowel, or recite the vowels in a "Thorough stress of voice," which means an even, uniform, continued sound, either rising, falling, or in a monotone.

134.—3. Recite them again, and apply the "*Radical Stress*" > to each, which requires the first part of the sound to be distinguished by a greater degree of *force*.

133.—4. Now give them the "*final stress*," <, which will distinguish the last part of each sound, by being more forcible.

135.—5. Now the "*Median stress*," —◇—, the first and last part of the sound being light, the middle heavy or forcible.

6. Now recite them and give them the "*Compound stress*," >-<, the first and last of the sound being more forcible than the middle.

136.—7. Now recite the first line of diphthongs and accent the radical. How do you form the second line? or second ten? Recite them. Which is the radical vowel in the third ten? Recite. Which in the fourth? which in the fifth line? Which diphthong in the fifth line is the same as the letter *i*? Ans. 52. Which the same as *ow*, in the word *how*? Ans. 58 or 68. Which the same as the letter *r*, as it is sometimes pronounced? Ans. 50. By observing how you pronounce *i*, *ow*, *are*, you may know, or learn how to form 51, 52, 53, 54, and so on, letting the radical glide into the vanish. Recite the sixth line, then tell me what combination is the same as the diphthong in the words *joy*, *join*; in the word *hound*. The seventh and eighth vowel you may observe will unite with each of the others very easily. Which number in the eighth line is the same as *we*? weigh? way? woo? were?

137.—1. I fear you will weary your little brother if you tell him so many things at one time!

138.—2. Indeed! I shall not tell him all this at one time. I am only stating to you my *manner* of proceeding!

139.—1. Well! I thought you were to tell me how you would apply Accent and Emphasis to the diphthongs and triphthongs.

*That quality of the voice which points out opposition in meaning, I call Emphasis.*

140.—2. Then I would say, John! What is in opposition to up? (Down.) What is in opposition to right hand? (Left.)

What is in opposition to good? to rich? to kind? to large? to young? to black man?

141. I hold a *pen* in my *right* hand, in my *left* hand I hold a *ruler*. What is in opposition to pen? To what is right hand in opposition?

An *old* MAN riding a *young* HORSE. What are the words in contrast, or that stand in opposition?

142. Say <i>up</i> , not <i>down</i> !	Do <i>this</i> , or <i>that</i> !
Say <i>in</i> , then <i>out</i> !	Come, or go!
Say <i>for</i> , or <i>against</i> !	Live, or die!
Say <i>yes</i> , or <i>no</i> !	Win, or lose!
Say <i>something</i> , or <i>nothing</i> !	Buy, or sell!
Go <i>to</i> , or <i>from</i> !	Sink or swim!

143. Say us as quick as you say *un*.

Say *it* a little quicker than you say *eat*.

Say *let* a little quicker than you say *late*.

Read all the vowel key thus, No. 1, 42.

144. The figures, you know, represent the vowels. Well say them.

1, 2, 3, 4, 5, 6, 7, 8, 9, 0.

Now say,

11, 12, 13, 14, 15, 16, 17, 18, 19, 10.

Now let us say,

21, 22, 23, 24, 25, 26, 27, 28, 29, 20.

Did you tell us to say,

31, 32, 33, 34, 35, 36, 37, 38, 39, 30.

Yes, and now you may say,

41, 42, 43, 44, 45, 46, 47, 48, 49, 40.

What good will it do to say,

51, 52, 53, 54, 55, 56, 57, 58, 59, 50.

- In reading, talking, and singing, you use,  
61, 62, 63, 64, 65, 66, 67, 68, 69, 60.  
I should be glad if I could say,  
71, 72, 73, 74, 75, 76, 77, 78, 79, 70, like you.  
He makes me say,  
81, 82, 83, 84, 85, 86, 87, 88, 89, 80.  
What if I should say,  
91, 92, 93, 94, 95, 96, 97, 98, 99, 90.  
It improves your voice to say,  
01, 02, 03, 04, 05, 06, 07, 08, 09, 00.

145-2. I shall endeavour to teach my little pupil to express these combinations in an easy, natural manner.

146.—1. Very much is depending upon yourself. You must exercise with him, and frequently say over a lesson while he listens, then requiring him to repeat it. You may know how to do this by recollecting how I have taught you.

147.—2. I know it is important to guide him in the right way in the outset, that he may not loose his precious time; and this makes me anxious to prepare myself for the task.

148.—1. You are a fine hand, Mary, to make lessons! You may write out in a book prepared for the purpose, all the diphthongs, triphthongs and quadrathongs.

149.—2. You have not told me any thing about your quadrathongs!

150.—1. Do you know how to make all the diphthongs and triphthongs?

151—2. Yes, and I think that it improves my voice every time I recite them. I learn how to express the combinations by observing how such sentences as these are pronounced.

He eyes me. The art of doing it. The oil we owe Ames.  
2-52 2-50 2-62 82-7 -3

We owe Albert.      We owe Artemas.      We owe ourselves.  
82--6 - 4              82--6 -- 50              82--6 -- 580

We owe only those.	We ourselves.	We owe usually such.
82--7 --7	82--580	82--6 -- 9 -94

We or you must do it. Does he owe us? Does he owe Eve?  
82-60-28      8--2      2-7 -- 1      2--7 -- 2

Say air. Say are. Say I. Say are. Pray awe us.  
3-30 3--40 3-52 3-50 0-3-6 -- 1



152.—1. The union of four vowels I call a Quadrathong. The first hundred of Quadrathongs, formed by prefixing the *first* diphthong to each of the *other* diphthongs.

un, it, let, at, half, sot, whole, pull, cue, ring.

1111	1112	1113	1114	1115	1116	1117	1118	1119	1110
1121	1122	1123	1124	1125	1126	1127	1128	1129	1120
1131	1132	1133	1134	1135	1136	1137	1138	1139	1130
1141	1142	1143	1144	1145	1146	1147	1148	1149	1140
1151	1152	1153	1154	1155	1156	1157	1158	1159	1150
1161	1162	1163	1164	1165	1166	1167	1168	1169	1160
1171	1172	1173	1174	1175	1176	1177	1178	1179	1170
1181	1182	1183	1184	1185	1186	1187	1188	1189	1180
1191	1192	1193	1194	1195	1196	1197	1198	1199	1190
1101	1102	1103	1104	1105	1106	1107	1108	1109	1100

153. The second hundred is formed by prefixing the second diphthong, to the other diphthongs

1211 1212 1213 1214 1215 1216 1217 1218 1219 1210  
 1221 1222 1223 1224 1225 1226 1227 1228 1229 1220  
 1231

154.—2. Well then of course, for the third hundred I must take the third diphthong.

•     ^     v     (     )     ^     v     (     )     °  
 1311 1312 1313 1314 1315 1316 1317 1318 1319 1310  
 1321 1322 1323 1324 1325 1326 1327 1328 1329 1320  
 1331 1332 1333, &c.

155.—1. How will you form the fourth hundred? the fifth? the sixth? the seventh? eighth? ninth? tenth? How commence the second thousand?



Prefix the 21st diphthong to the others.

•      ^      ~      (      )      ^      ~      (      )      °  
 2111 2112 2113 2114 2115 2116 2117 2118 2119 2110  
 2121 2122, &c.

You may say that the first thousand of quadrathongs are formed by prefixing the first vowel to the diphthongs, the second thousand by prefixing the second vowel to the diphthongs, &c.

156.—1. Now, Mary, I presume that I have practised and thought of these lessons more than any one else, and I become more and more convinced, that the voice may be perfected by a proper recitation of these combinations, to a degree hitherto unknown. A young lady, who can play well upon the harp, piano, or organ, justly merits praise; but would you not rather so cultivate your *voice* that every word you speak shall be music, sweeter than harp or organ! Should you commence with your little brother *now*, and lead him on from step to step through all these combinations, teaching him all the qualities of the voice, and with these exercises giving proper instruction in *language*, what might we not expect of him by the time he is ten years of age! Would he not cause some of our public speakers to *blush*, when they should hear him read and speak!

Indeed we have *some* excellent orators, who do honor to the present age: but alas! how few the number, when compared with those who think the *manner* of speaking and *style* of writing to be unimportant: and for this mistaken judgment lose half their *usefulness*. Why is it, that, when listening to an ORATOR, we find our attention *enchained* to his subject, and the listless tear watering the cheek, feeling the MIND to expand with thoughts sublimely beautiful? It is ELOQUENCE! It is the proper exhibition of *mind*, *voice*, and *language*! Think; mind! voice! language! Deprive us of these, and you take away what is most valuable. I hope that you will not delay any longer the task of teaching John, he is quite old enough to commence.

157.—2. I will commence instructing John now, for he appears very anxious to learn to talk; and I think that a knowledge of the elementary sounds will forward him very much.

*The following lesson for a child at the age of John, is not the work of a week, nor a year: it must be PROGRESSIVE.*

## THE CHILD'S FIRST LESSON UPON SOUNDS.

John, come here. Now shall Mary teach you the vowels?

1. Say <sup>u-s.</sup> . Say it again. Say . Very well.
2. Now say <sup>i-t.</sup> . , ^ Again, say . , ^ Once more, . ^
3. Now say <sup>l-e-t.</sup> . , ^ , ^ Try again . , ^ , ^
4. Now say <sup>a-t.</sup> . , ^ , ^ , ( What a good boy to learn!
5. Now say <sup>h-a-lf.</sup> . , ^ , ^ , ( , ) Try again. Once more.
6. Now say <sup>s-o-t.</sup> . , ^ , ^ , ( , ) , ^ Say again.
7. Now say <sup>wh-o-le.</sup> . , ^ , ^ , ( , ) , ^ , ^ Say them soft.
8. Now say <sup>p-u-ll.</sup> . , ^ , ^ , ( , ) , ^ , ^ , ( Listen to me.
9. Now say <sup>c-u-e.</sup> . , ^ , ^ , ( , ) , ^ , ^ , ( , )
10. Now say <sup>r-ing.</sup> . , ^ , ^ , ( , ) , ^ , ^ , ( , ) , °

158.—3. Let me say the *vowels* again, sister.

159.—2. Well, say with me, 1, 12, 123, 1234, 12345, 123456, 1234567, 12345678, 123456789, 1234567890,

Now say with me, and slide the voice upwards,

/ / / / / / / / / /  
1 2 3 4 5 6 7 8 9 0

Again, and slide the voice downwards,

\ \ \ \ \ \ \ \ \ \ \ \  
1 2 3 4 5 6 7 8 9 0

Once more, without sliding it up or down.

1 2 3 4 5 6 7 8 9 0  
— — — — — — — — — —

160. Now we will slide the voice upwards one degree, now two, now three, now four, now five, now six, now seven, now eight.

Now we will begin in a high pitch and slide the voice downwards one degree, now two degrees, now three degrees, now four, now five, now six, now seven, now eight.

161. Now down and up on the same vowel. } Wave of  
Now up and down on the same vowel. } the voice.

161. Slide the voice from 1 to	1		
	2	2 to 2	2
	3	3	3
The figures in this lesson	4	4	4
represent the musical de-	5	5	5
grees and vowel sounds.	6	6	6
	7	7	7
Slide the voice from 1 to	1		

Equal and un-  
equal, single  
Wave of the  
voice.

163.—2. The upward and downward movements of the wave are called constituents. If you slide the voice up one degree, and down one, you make an equal wave, both constituents being the same. If you slide the voice up two degrees and down one, you make an unequal wave, the first constituent being a third, the last a second.

164.—1. Then you think that John can learn to make these changes of voice? You will not trouble him about sliding the voice *exactly* to the degree intended, or about keeping in the key directed; but it is well to call his attention to these varieties that he may become familiar with the terms. But what he wants most is the *practice*.

165.—2. We have a set time for practice upon the elementary sounds and the modes of expression. My little brother, pa thinks, makes very good improvement.

166. Slide the voice from 1 to	1 to 1		
	2	2 to 2	2
	3	3	3
The combinations, the	4	4	4
same as the Quadra-	5	5	5
thongs, No. 1, 152.	6	6	6
	7	7 to 7	7
Slide the voice from 1 to	1 to 1		

Double Wave,  
consisting of  
three constit-  
uents.

167. Slide the voice from 1 to	1 to	1		
	2	2 to 2	2 to 2	2
	3	3	3	3
Let the voice be very	4	4	4	4
soft and natural, very	5	5	5	5
little time on the slides.	6	6	6	6
	7	7 to 7	7 to 7	7
Slide the voice from 1 to	1 to	1		

The  
continued  
Wave.

168.—1. But, Mary, are you not making these lessons

too prôlix and difficult? I fear you are. Do not perplex your pupil with unnecessary variety. All these "modes" of expression may be learned by reciting the tables of vowel combinations with due regard to Quality, Force, Time, Abruptness, Pitch: including Accent, Emphasis, Tone, Inflection, &c.

169. I will read to you another sentence from Dr. Rush. Speaking of Emphasis he says, "High powers of stress, extreme length in quantity, wide intervals of pitch, and any peculiar quality of the voice when set on certain words, may be considered as the *constituents* of Emphasis."

170. Recite the first line of the diphthongs. Now recite the second line and emphasise the second in opposition to the first, in the first line. Now the third line, and emphasise the third vowel in opposition to the second and first. While looking at the table 107, and reciting, you may perceive how Emphasis effects the slides of the voice and time of utterance, tone, &c. Recite the table 107 in columns. Now again and accent the radical element. Now the final element or vanish. Slide the voice up on the first sound, down on the second, or down on the first and up on the second.

171.—2 Pa begins to think that I am spending too much time on these musical principles. He says he does not see what they have to do with the study of Language.

172 —1. Ask your pa, if the warm sun and cooling shower bath any thing to do with making his farm bring forth good crops. Tell him that when his fruit and grain will grow without sun or rain, you can learn to speak and read well without principles of music.

173. I have Dr. Rush on my side here. He says that, "the inquirer should be able to rise and descend through the musical scale on any one of the tonic elements, (vowels.) He should then traverse the octave, both ascending and descending, on any eight successive syllables, using a different syllable for each note of the scale. This exercise will enable him to recognize the intervals of a tone, a third, a fifth, and an octave, when the intonation is made on the passing syllables of speech. With this view let him move slowly through a sentence, sounding only the tonic element (vowel) of each syllable, and uttering those elements in their shortest abrupt sound, so that the reading, if I may so call it, may resemble the successions of a short cough."



174. Now, Mary, I apprehend that these lessons may be learned by a little child! and I think that Dr. Rush will own that I have made the subject more simple than he supposed it, when he wrote his History of the human voice.

175.—2. While we are reciting the triphthongs I observe that the pitch of the voice varies naturally with the different vowel sounds. It is the same with quadrathongs and diphthongs. Now we naturally say 1111, quite different from 8520. This I think proves that each vowel has a natural place of formation in the musical scale.

Did you observe, Mary, 8520, when naturally pronounced make the word “wire?” Just pronounce the letter y, and observe the pitch of its sounds, 852, then in the same force of voice and relative time say, 8765432, and see if the pitch on the last sound 2 be not the same in both 852 and 8765432.

176.—1. I here give another exercise for the voice.

The figures in this table, as in the musical scale, represent the degrees of the octave.

#### 177. FIRST SERIES OF MUSICAL COMBINATIONS.

Octave.	1	1	1	1	1	1	1	1	1	Key note.	1	Eighth.
Semitone.	2	2	2	2	2	2	2	2	2	Second.	7	Seventh.
	3	3	3	3	3	3	3	3	3	Third.	6	Sixth.
	4	4	4	4	4	4	4	4	4	Fourth.	5	Fifth.
Semiton.	5	5	5	5	5	5	5	5	5	Fifth.	4	Fourth.
	6	6	6	6	6	6	6	6	6	Sixth.	3	Third.
	7	7	7	7	7	7	7	7	7	Seventh.	2	Second.
	1	1	1	1	1	1	1	1	1	1	Octave	1. Tonic.

#### 178. SECOND SERIES OF MUSICAL COMBINATIONS.

No. 1.												No. 2.											
Air.	f	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1		
	e	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2		
	d	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3		
	c	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4		
	b	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5		
	a	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6		
	g	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7		
f	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1			
e	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2		

179.—1. Mary, do you wish to know how to complete this series?

I do know, I think; in No. 3, the first note in each combination must be in the 3d degree, and all the other notes

the same as No. 2. No. 4 will have the first note in the 4th degree. No. 5 the 5th, and so on.

The combinations will be the same in any other key, only the notes will be on different lines and spaces.

180.—1. These combinations you may learn upon the Musical Scale, No. 2, if you have learned the art of combining. Take the Key of C, 2nd leger line below the bass staff. Sound the first vowel three times: 111. Next twice, and rise to the second degree, and sound the seventh vowel: 117, then to the sixth: 116. Next 115, 114, 113, 112, 111. Next would be 171, 177, 176, 175, 174, 173, 172, 171. Next 161, 167, 166 165, 164, 163, 162, 161. But these things you must find out yourself.

181.—2. Yes, I shall have time to do all these lessons with John at our regular hours for exercising the voice. Pa has told me many things respecting the Musical Scale which I shall try to make my little pupil understand when he is prepared for it.

182.—1, I hope you will persevere.

283.—2, I feel more and more engaged in the study of Language.

184.—1. You like the study so well, I presume you will do me the kindness to answer the following questions.

185. Can you tell me to what No. 1, 13, 19, refer?

No. 1, refers to Social Lessons, No. 1; 13, to the 13th section of No. 1; and 19 to the 19th section of No. 1. Find the answer to this question, What is the difference between letters and sounds? No, 1, 13, 19; to this, What is a vowel? No, 1, 17, In what part of the throat is the Larynx? 21, Where is the glottis? What is it? How is voice made articulate? What are supposed to produce the difference in the vowels? 23, Why cannot every one spell as he pleases? 25. What is meant by the word simple, when applied to a vocal elementary sound? 27. What are the sounds in the word us? in mine? by what example can you prove it? What sounds has o, in once? 27. What course was taken to arrange the elementary sounds? 29. What connection do we suppose the vowels to have with pitch? How are the vowels numbered? 33, 40. How is the new arrangement of sounds explained? 35. Upon what principle are the characters made? 37. What are the most simple marks that can be made? 39. Describe each

of the new characters? What are associated with the new characters? 41.

Recite all the words in the vowel key—41. Recite the sharp vowels, the flat vowels. Recite the words and syllables in the consonant key—44. Sound the sharp consonants, the flat ones. Which in the list of sharp consonants are said to be flat?\*. Which in the list of flat consonants is said to be sharp?†. Can the consonants be sounded without a distinct vowel? Prove it by sounding them thus. While writing the lessons of the Perfect Alphabet, what art will you be learning? 45. Take a pen or pencil and show me how you do these lessons—46. What vowel do you join with the consonants in the first lesson?—46. How many lessons of the kind can be made? Read the 51st lesson. What is a perfect alphabet?—52. Which of the flat vowels differ the least from their sharp sounds?‡. Excepting these four flat sounds, how many vowels reckoning sharp and flat? (1, 22, 33, 4, 5, 66, 77, 88, 9, 0.)

How is the difference between the sharp and flat sounds represented to the eye? How can the different ways of representing the same sound be known?—52. Do you know the number of each sound in the alphabet? Sound each element as distinctly by itself as you can. Mention some of the qualities of the voice. Repeat the vowels as directed—62. What terms are used to express the degrees of force of voice?—64. What the degrees of time?—65. What is meant by abruptness of voice?—66, 67. What is an interval of sound?—68, 69, 97. What is the greatest compass of voice? How is the O used in representing sounds? About how many intervals of the voice can you make in the first division of the natural scale?—71. In the second division how many? third? fourth? Have you practised by yourself upon this scale? Tell me how you proceed—73. Do you believe that the principles of music help you any in reading? What is said of the pitch of the voice?—91. Let me hear you attempt to repeat the general relatives in each degree of the musical swell—96. Now speak them and endeavour to throw all the degrees into one expression, making a deep, full, smooth tone. Have you studied the musical scales? Tell me what you know about them—75, 97. What is meant by the rising and falling inflections?—99.

\* n. m. b.

† p.

‡ 1st, 4th, 5th, 9th.

Give examples of your own making. Give the examples directed in 103, 104. What is a diphthong?—107. What is stated in 110? 111? 113? 114? Can you execute 115th as directed in 116th? How would you teach a little child the elementary sounds?—121, 122. What is a triphthong? 127. By the combination of ten simple vowels how many triphthongs can be made?—128. Tell me how they are formed. What is meant by thorough stress of voice?—132. By radical stress?—133. What is the final stress?—134. Median stress?—135. What by the compound stress? Give examples in each of these modes of expression. Can you answer the questions as directed in 136? What is Emphasis? How would you teach it to a child? Let me hear you read the examples from 141 to 144, and point out the words in contrast. Recite 144 as directed.

What is a quadrathong?—152. How are they made from the triphthongs? How many can be made? Read the 157, 159. How is the wave of the voice formed?—111. What are called its constituents?—163. What is meant by a simple wave? by a double wave? by equal wave? unequal wave? How many constituents has the single wave? How many the double? The continued? Do you say over the combinations of the wave as often as once in a week? In what other lessons do you learn the wave? (It must be so if each vowel has a different natural pitch.) What does Dr. Rush say of Emphasis?—169. Can you recite 167, as directed in 170? What does he say of the pitch of voice?—173. Do you understand what is said in 175? Do you believe it? Make the combinations 177, and use the musical syllables, fa, sol, la, mi. Now the figures, now the vowels. Now pre-fixing the first consonant sound to the first seven vowels. Now the second consonant to the vowels. Now the third, and so on until you have taken each consonant.

*The following tables of words are designed for the exercise of the voice, and, of course, as words signify ideas, for the improvement of the MIND. The words are arranged according to the order of the Perfect Alphabet. They are not to be studied as children have been made to study the Spelling book; each word is to be made a subject of discourse; the tables at stated times are to be recited simultaneously in every variety of voice. The derivations and application of each word is to be made familiar.*





187. A TABLE EXHIBITING THE WORDS FORMED BY PREFIXING CONSONANTS TO SINGLE VOWELS.

1	2	3	4	5	6	7	8	9	0
u-s.	i-t, e-a-t	l-e-t, l-a-te.	a-t.	h-a-lf.	s-o-t, s-on-gh-t.	wh-o-l-e, h-o-l-e.	p-u-ll, p-oo-l.	c-u-e.	r-ing, e-rr-ing
1. sh	she					show	shoe	shew	
1. z.									
2. ch.					chaw		chew	chew	
j.	gee	jay			jaw			Jew	
3. s.	see	say			saw	sow		sue	sur, sir
z.									
4. th.					thaw				
th.	the, thee	they				though			
5. n.	knee	nay			knaw, gnaw	no, know		new, knew	
l.	p-f-lee	lay			f law	lo, f-low	loo	lien	
6. t.	ty, tea	s-Tay				toe, tow	to, too, two	dew	
d.	dy	day			daw	dough	do	few	
7. f.	fee	fay			fa	foe		view	fur
v.	ve	'veigh						mew	
8. m.	my, me	may	ma	ma	maw	mow		pew	myrrh
p.	pea	pay	pa	pa	s-paw	Po			parr
9. b.	be, bee	bay		baa		bow, beau			Burr, bur
ng.									
0. k.	key	quay			kaw, caw	Co.	coo	cur	
g.		gay				go	gout		
11. h.	he	hay		ha		ho, hoe	who	hew	her
y.	ye	yea			yaw		you	yew	
12. wh.		whay							whir
w.	we	way				wo, woe	woo	were	were



189. A Table exhibiting the words formed by prefixing the 10th line of *Diphthongs to the Consonants*.

		u-s.	i-e, ea-t.	i-e-t, i-a-le.	a-t.	h-a-lf.	s-o-l.	s-oa-ght.	wh-o-le,	ho-e.	pull,	pool.	cue.	ring	erring.
		o, o, o, o, o, o, o, o, o, o, o, o, o, o, o													
1	sh	rush													
1	z														
2	ch		rich, reach	wretch											
2	j	Rudge	ridge												
3	s	rust-k	risk	rage											
3	s			race, rase											
3	z			raze, rase											
4	th		wreath												
4	th														
5	n	run	rinse	wren, rain	ran										
5	l		rill, reel	rail											
6	t	rut	writ	rate	rat										
6	d		rid, read	red											
7	f	ruff, rough	reef		raft										
7	v			rave											
8	m	rum	rim, ream												
8	p		rip, reap,												
9	b	rub	rib												
9	ng	w-rung	ring, wring												
0	k		rick, rix	wreck, rake	rack										
0	g	rug	rig		rag										
11	h														
11	y														
12	wh														
12	w														

Pronounce the words in this table, making a distinct syllable of the sound represented by *r*, *r*-ush, *r*-ash. Now let the sound of *r* mingle with the succeeding vowel as it is generally pronounced in the word 'ring.' Again, and make a consonant sound of it by a trill or a flutter of the tongue. The *r* appears to be a letter of fancy, to be uttered more or less smooth, as the speaker may please. It may be either a vowel or consonant.



190. *A Table exhibiting the words formed by prefixing the Consonants to the 10th column of Diphthongs.*

us.	ai, eat.	let, late.	at	half	sol sought	whole, hole.	path, poet.	cue.	ring ering.
.	o	o	o	o	o	o	o	o	o
1 sh	ear	air	share	are	or	oar, ore	shoar	shore	sure
1 z	shire, shear	share	share						
2 ch	chirre, chur	chair	chair	char		chore			
2 j	jeer			jar					
3 s	seer					soar, sore			sewer
3 z				czar					
4 th									
4 th									
5 n	neer	their	there						
5 l	leer	neer		knar, gnar	nor	s-nore			newer
6 t	tier, teer	lair				lore			lure
6 d	dare, dear	tear, tare	tare	s-tar		s-tore	tour		
7 f	fear	dare	dare	far		door	doer		fewer
7 v		fair, fare	fare		for	four, fore			
8 m	Mear	mayer		mar		more	moor		
8 p	pier, peer	pear, pare	pare	par		pour, pore	poor		pure
9 b	bier, beer	bear, bare	bare	bar		bore	boor		
9 ng									
0 k	cur	care	care	car		s-core	coor		cure
0 g	queer					gore			
11 h	here, hear	hair, here	hare			hoar			
11 y	year					yore			
12 wh									
12 w		wear, ware	ware		war	wore			

191. How are the words formed in the table No. 1, 186? What two words are formed by single vowels? Pronounce the words in lines. Now in columns. The art of *Pronouncing* words properly is called ORTHOEPEY. Spell the words. The art of *Spelling* words properly is called ORTHOGRAPHY. Write the words upon your slate. The art of *Writing* is called CHIROGRAPHY. Write the words in the characters of the perfect alphabet. This, to distinguish it from the common method of writing, we will call SHORT-HAND WRITING, or STENOGRAPHY.

Should you study other languages, you would find other words that would belong to this table. Admitting that I have represented all the simple sounds of the voice, used in any language, in the perfect alphabet, it will follow that no word can be formed consisting of a single vowel followed by one or more consonants, that would not belong to this table.

192. How are the words formed in the table 187? Pronounce the vowels soft and abrupt. Now pronounce the first sharp consonant with the vowels, thus, - •, - •; - ^, she; - v, - v; - c, - c. Observe the sounds that have ideas associated with them. Now the first flat consonant with the vowels, (azure) - •, - •, - ^, - ^. Now the second sharp consonant with the vowels. Now, second flat consonant. Now the third, both sharp and flat, the fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth.

Pronounce the words in lines. Now in columns. What is correct pronunciation called? Spell the words. What is the art of spelling called? Write ten words upon your slate from the table the most difficult for you to spell and pronounce. What is the art of writing called? Write ten words from the table in the new characters. What do you call this kind of writing? A letter that represents no sound in a word is said to be mute or silent. What letters are silent in the word, myrrh? What words in the table that have no silent letter?

193. How are the words formed in the table 188? The words in this table may be considered as consisting of two syllables with the accent on the last vowel, w-e, w-eigh, w-ash, w-o. Pronounce all the words in the table, and observe the sound of the w, and the accent. Pronounce them

again, and give the accent to the *w*, *w-e*, *w-eigh*. Now again in columns, and give the proper accent. You may copy this table into your Word-book, and place the proper mark over the accented vowel.

The eighth vowel when pronounced with the lips extended, produces a consonant sound as in "woo," making a buzzing whistle. Let me hear you pronounce the words in the table thus, prolonging the sound of the *w*. *W*, is said to be a consonant sound when it begins a word or syllable, and in other positions a vowel. It generally represents the eighth vowel sound, and is connected with the buzzing whistle at the pleasure of the speaker.

194. How are the words formed in the table 190? Pronounce the words in lines, and observe the sound of *r*, dwelling upon it, making a distinct syllable. Again, and trill the *r*. It has its perfect vowel sound when preceded by the other vowels as in this table.

Pronounce the vowels: *a*, *e*, *o*, and observe the quantity of breath you throw out in uttering them. Now sound the *r* with a considerable degree of breath, dwelling upon the sound. Sound all the vowels with a good degree of aspiration, almost as much as the *h* requires, and see if the *r* be not nearly as smooth as the other vowels.

*A proof that the smooth R is a vowel* Observe the vowel sound in the last syllable of the following words, *ac-re*, *luc-re*, *sab-re*, *fib-re*, *och-re*, *meag-re*, *maug-re*, *sepulch-re*, *theatre*, *spect-re*, *mel-re*, *pet-re*, *mil-re*, *nit-re*, *lust-re*, *account-re*, *massac-re*, *cent-re*, *scept-re*. In the last syllable of each of these words we hear but *one* vowel sound, and that sound most certainly is represented by the letter *r*, the *e* being entirely silent. Pronounce the above list of words making a distinct syllable of the *e* after the smooth *r*, thus,  $\cup - \circ \wedge$ ,  $\swarrow \searrow - \circ \wedge$ ,  $\swarrow \searrow \backslash \circ \wedge$ , &c. Pronounce them again, giving the rough sound of *r*, as in the word *ring*, sounding the *e* in the same syllable with the *r*,  $\cup - \circ \wedge \swarrow \searrow$ ,  $\swarrow \searrow \backslash \circ \wedge$ , &c. Now again, and give the *r* a smart trill. Again, and sound the third sharp vowel before the smooth *r* thus,  $\cup - \cup \circ$ ,  $\swarrow \searrow \cup \circ$ . Once more, and instead of the *r* sound the fifth vowel as in *h-a-lf*, thus,  $\cup - \swarrow \searrow$ ,  $\swarrow \searrow \backslash \searrow$ ,  $\swarrow \searrow \backslash \searrow$ . In this way one may fairly determine whether the smooth sound of *r* be a vowel or a consonant.

195. *A Table exhibiting the words of one syllable formed by the 52d Diphthong and the Consonants.*

1	2	3	4	5	6	7	8	9	0
1	ice	aisle	Ives	sky	thigh	thy	nigh	lie	tie, tye
2	fie	vie	my	pie	by, buy	sky	Guy	shine	shive
3	child	chide	chime-b	size	sidhe	sign	sight, cite	side	Sices
4	niec	nine	Nile	k-night	knife	snipe	lice	line	light
5	lime	like	tithe	tyne	style	tight	time	type	tye
6	dine	dight	dive	dime	dike, dyke	fine	file	fight	fide
7	five	vie	vine	vile	'vive	mice	mine	mid	might
8	pile	spite	pipe	spike	bine	bile	bite	bide	kind
9	kite	hind	height	hide	hive	whine	while	white	wise
0	wile	wite	wide	wife	wipe	rice	rise	withe	rind
	rite, right	ride	rife	rive	rhyme	ripe	shrine	thrice	trice

196. Read the first ten words in the table, and slide the voice up one degree, from the first sound of the diphthong to the second. Read the second line and make an interval of three degrees between the sound 5 and 2, in each word, and so on.

Say the vowel sounds in the lowest pitch of the voice, very soft. Now according to the natural scale, No. 1, 71, rise ten intervals in the first division, then in that pitch read the second line of words, waving the voice a little from one word to another. Now ascend ten more minute intervals and then say the third line of words. Ascend ten more and read the fourth, and so on to the highest pitch, then return in the same manner. Now ascend ten intervals in the second division of the scale, and in that pitch read the whole table, letting the voice wave naturally from word to word, and think of the meaning of the words as you pronounce them. Now read them in the intervals of the third division, and in the fourth, and so on increasing in quantity and force as you increase in extent of interval.

Recite them now, dwelling with equal time and force on the first and last part of the diphthong. Pronounce the words now, omitting the last sound of the diphthong in each word. Now omitting the first sound. Now, just for curiosity's sake, read the twelfth diphthong instead of the fifty-second.



197. *Words of one syllable formed by Diphthongs and Consonants.*

1	2	3	4	5	6	7	8	9	0
oint	oil	joy	toy	boy	coy	cloy	choice	joist	join-
1 soil	Noyes	noise	loin	Loyd	toil	doit	foin	voice	void
2 moist	poise	spoil	boil	coin	coil	coit	oust	ounce	owl
3 out	thou	now	low	slough	plough	wow	mow	bow, bough	shout
4 souce	souse	south	sound	noun	louse	lout	load	flounce	clown
5 clout	cloud	touse	town	stout	down	doubt	found	vouch	pouch
6 pound	pout	spouse	spout	bound	bout	couch	cowl	scowl	scout
7 gouge	gown	gout	suage	suade	quoth	queach	quest	queen	queme
8 quich	quize	quinch	quince	quint	quill	quilt	qu-it-s	quip	quib
9 quick	squint	squill	squib	squeeze	squeal	squeak	quest	queuch	quell
0 quaint	quail	quaid	quave	quake	squelch	quad	quaff	quap	quab
11 quack	quash	quat	quod	quop	qualm	squash	squall	squat	squad
12 swum	swung	witch	swinge	Swiss	swill	swift	swim	swing	swink
13 swig	sweal	sweet	Swede	sweep	swell	swelt	swet	swept	swage
14 swann	swathe	swale	swate	swaip	swam	swag	swash	swatch	swan
15 swat	swad	swam	swamp	swop	swab	swath	swoln	swoon	swoop
16 twitch	twist	twinge	twit	twink	twit	twig	tweak	twague	twang
17 twank	twas								

The figures arranged across the top and at the left hand side of these tables, serve to number each individual word. The numbers on the left count so many tens, those at the top units. One on the left counts ten, on the same line under one, is the eleventh place, and the word standing in that place is numbered 11. In the above table what is the 61st word? 62d? 63d? 84th? 85th? In the 195th table pronounce the 81st word, 82d, 83d. Read from the one hundred to the one hundred and ten, expressed thus, 01, 02, 03, 04, and so on. On the same principle that we say ninety-one ninety-two, we may say twenty-one twenty-two, &c.

198. *A Table of such words as have the first Vowel between two single Consonants.*

1	2	3	4	5	6	7	8	9	0
shun	shut	shove	chud	chuff	chum	chub	chuck	judge	jut
1 jub	jug	such	suzz	sun	suff	sut	sun	sub	suck
2 thum-b	thus	nun	null	knuff	numb	knub	lush	lull	buff
3 love	lum	luck	lug	tush	touch	tez	tun	tut	tough
4 tub	tongue	tuck	tug	Putch	dun	dull	duff	dove	dumb
5 duck	dug	fudge	fuss	fuzz	fun	fab	much	muss	mull
6 mud	muff	mug	pus	pan	put	puff	pup	pag	budge
7 buss	buzz	bunn	but	bud	buff	love	bomb	bung	back
8 bug	cuth	cull	cut	cud	caff	come	cup	cub	gush
9 gun	gull	gum	hush	hutch	huzz	hail	hut	huff	hum
0 hub	hung	huck	hug	young	one, won	jump	junk	suds	sunk
1 Thump	lust	lusk	lump	lungs	tuft	dumb	duet	fast	fuad
2 must	mask	munch	mulse	mulet	punch	pulse	pulp	punk	bust
3 buss	banch	lunt	bulge	bulb	balk	burp	cusp	gust	gulph
4 snudge	snuff	snub	snug	sludge	slang	slag	stan t	stad	stuff
5 stump	stubb	stung	stuck	spun-ge	sped	spunk	smut	snug	scull
6 sculk	sculp	scut	scud	scuff	scum	flush	flood	flung	flux
7 plunge	plumb	plump	pluck	plag	bluss	blunt	blood	bluff	clutch
8 clunch	clough	hunks	munps						

The words within the ruled lines are to be attended to first. Let the teacher direct thus, Pronounce the three first words and observe the consonant sounds. Pronounce from the 4th to the 8th, from the 10th to 12th, from the 13th to 20th, the 21st, 22d, from the 23d to 27, from 28 to 34, from 35 to 44, from 45 to 52, and so on. In the last line of the table what words have more than two consonant sounds? Let the teacher give such instruction as will suit the age and capacity. In other parts of this work reference will be made to these tables.

199. *A Table of such words as have the second Vowel between two Consonants.*

1	2	3	4	5	6	7	8	9	0
sheath-e	shin, sheen	shill, sheal	sheet	sheaf	ship, sheep	chin	chill	chit; cheat	chief
chip, cheep	chick	gin	jill, geal	gim	gip	jib	jig	siege	sis, cease
siege	sith	seethe	sin, seen	sill, seal	sit, seat	seed	seem	sip	sib, syb
sing	sick, seek	zeal	zink	thin	thill	thief	them	thing	thick
this	these	much	niece	neese	neath	nill, neal	k-nit, neat	need	neaf
nin	nip, neap	nick	leash	leach	liege	lys, leese	lith	lean	hil
let, leet	lid, lead	lief, leef	live, leave	lime	lip, leap	lib	ling	lick	leck
lig, league	teach	tease	teeth	teen	tete, teat	tid, tede, tead	tiff	tive	teem
tip	ting	tick	teague	dish	ditch	dis	dizz	din, dean	deal
dit	did, deed	dim, deem	dip, deep	ding	dick	dig	fin	phiz	fin
fill, feel	fit	fid	fief	fib	fig	veal	meach	miss	mean
1 mill, meal	mit, meet	mid, mead	meek	pitch, peach	peace	pith	pin	pill, peal	pit, peat
2 pip, peep	pick, peak	pig	bin, bean	bill	bit, beat	bid, bead	beef	bib	big
3 kiss	kin, keen	kill, keel	kit	kid	keep	kick	gill	give	gig
4 hitch	his	heath	hin	hill, heal	hit, heat	hid, heed	heave	hum	hup, heap
5 yes	whin	whit	whiff	whim	whip	wish	witch	withe	with
6 win, weea	will, weal	wit	weed	weave	weep	wing	wick, weak	wig	silk
7 chints	chink	jilt	jimp	shift	schism	siege	since	silt	hut
8 sift	sink	sniff	slip	snib	suing	snick	list	lisp	spint
9 lift	link	lynx	slish	slit	slid	slim	plinth	plum	tink
0 split	bliss	blink	click	tinge	tint	tind	tilth	tilt	fist
11 tinet	stitch	sint	still	stiff	sting	stick	stilth	dint	milk
12 fisk	finch	fitch	film	fix	sptaux	mist	mince	mint	bilge
13 minx	mix	smilt	smith	pinch	pilch	pink	pict	pix	

## 200. A Table of such words as have the third Vowel between two Consonants.

1	2	3	4	5	6	7	8	9	0
chaise	shell, shade	shed, shade	shave	shame	shape	shake	chess, chase	chain	chafe
21 chape	check	jail	jet	jade	jem	jape	sedge, sage	cess, sash	sain
22 sell, sail	set, sate	safe	save	same	sake	seg	then	them	mesh
23 knell, nail net		naid	nate	knave	nep, nape	neck	ledge	less, lace	lathe
24 lane, lain	let, late	lave	lame	lake	ten	tell, tale	ted	tame	tape
25 take	daze	death	dell, dale	den, dane	debt, date	dead	deaf	dame	deck
26 fetch	fesse, phase	fen, feign	fell, fail	fet, fate	fed, fade	vetch, vase	vain, vein	vell, vale	vague
27 mesh	mess, mace	maze, maize	men, mane	mell, male	met, mate	mead, maid	maim	make	page
28 pace	pane, paine	pale, pall	pet, pate	paid	pave	pape	peg	base, bass	baize
29 bathe	ben, bane	bell-e, bail	bet, bate	bed, bade	bake	beg	ketch	kedge	case
20 ken, cane	kayle	cade	cave	came	cape	keck	keg	gague	guess
1 gain	gale	get, gate	gave	game	stage	stain	stale	state	stead
2 stave	stem	step	stake	snail	sneek	slate	slake	space	Spain
3 spell	sped, spado	speak, spake	sketch	skain, skoin	scale	skate	skep	skeg	flesh
4 fledge	phlegm	flake	pledge	place	plane	plate	plague	bless	blaze
5 blend	blame	blake	clodge	clench	cliff	clave	claim, clem	cleg	glaze
6 glen	glade	glave	hedge	haze	ben	hell, hail	hate	head	hem
7 hank	yes	yet	wean	whence	whelm	whelp	whet	whame	wedge
8 west	wen, wane	well, wail	wet, wait	wed, wade	weft	wave	web	wake	shend
9 shell	change	chest, chaste	jest	geit	cest	sense	scent, saint	celts	self
0 seps	sept	sex	nest	next	snell	snet	sned	sneb	sneek
11 lenth	lest	lens	lent	length	sledge	slain	state	shade	slave
12 plaint	plate ait	splent	fledge	flail	flegm	fleck, flake	plesh	pledge	place
13 bless	blaze	blaim	blench	blent-d	blade	blame	bleb	cledge	clentch



201. A Table of such words of one syllable as have the fourth Vowel between two or more Consonants.

	1	2	3	4	5	6	7	8	9	0
31	shall	shad	sham	shab	shack	shag	chat	chad	chaff	jamb
32	jack	jag	sash	sad	sack	sag	thatch	than	that	gnash
33	gnat	nep	nab	knack	nag	lash	latch	lass	lath	fad
34	laugh	lamb	lap	lack	lag	tan	tap	tang	tack	tag
35	dash	dan	dad	daff	dam	dab	dag	fadge	fan	fat
36	fap	fang	fag	mash	match	mass	man	mall	mat	mad
37	man	nep	mab	pash	patch	pass	path	pan	pat	pad
38	pan	pap	pang	pack	batch	badge	bass	bath	ban	bam
39	lang	lack	bag	cash	catch	can	cam	cap	cag	gash
40	gas	gan	gad	gaff	gap	gab	gang	gag	hash	hatch
41	hut	have	ham	liap	hang	hack	hag	yam	yap	whang
1	whack	waft	wang	wag	shaft	chance	champ	jant	thank	snatch
2	snath	snap	sack	snag	snast	last	land	lamp	lank	lax
3	slash	slat	slam	slap	slab	slang	slack	slant	flash	flat
4	flam	flap	flag	flash	flank	plash	plan	plat	plaid	plasm
5	plant	plank	splash	blab	black	blanch	bland	blank	clash	clan
6	clad	clang	clack	clasp	clamp	clank	glass	glad	g lance	gland
7	stanch	stand	stamp	dance	daunt	damn	damp	phasm	fact	vast
8	vaunt	valve	vamp	vags	mast	mask	manse	smash	smack	

Mr. Walker supposes the *a* in *a-t* to be the short sound of *a* as in *h-a-lf*, but these sounds: *have*, *halve*, do not compare as, *it. eat*; *let, late*; *set, sought*; *whole, hole*; *pull, pool*. The *a* in “*man*, *pan*, *tan*, *mat*,” is as long as the *a* in *bath*, *path*, *lath*, *calf*, and they are separate vowels as much as *a*, *e*, *o*, are separate vowels. Each vowel is alike short and long, but some are more open than others.

202. A Table of words of one syllable in which is heard the fifth Vowel.

1 2 3 4 5 6 7 8 9 0

ah	aunt	alms	ma	pa	baa	ha, hah	salve	psalm	laugh
41 palm	bath	calf	calm	gape	jaunt-ee	taunt	daunt	vaunt	flaunt, gaunt
42 half	are	arch	art	arm	ark	char	jar	czar	knar, gnar
43 tar	far	mar	par	bar	car	sharp	shark	chart	charm
44 snarl	large	lard	lark	tart	start	stark	darn	dart	dark
45 farce	farm	march	mars	marle	mart	mark	smart	perch	pause
46 part	spark	barge	barn	bard	bark	cart	card	carp	scarf
47 guard	garb	harsh	hart, heart	hard	harm	harp	lark	yard	yarn
48 trite	tripe	tribe	stripe	strive	stripe	stake	drive	fright	price
49 prize	pride	prize	sprite	brine	bright	bride	bribe	Christ	scribe
40 grice	grind	gride	grime	gripe	browse	brown	crown	ground	growl

203. Let me hear you pronounce each sound distinctly by itself in this table, thus, a-h, au-n-t, a-lms, m-a, p-a, b-aa, h-a, h-a-h, s-a-lve, &c. a-re, a-r-eh, a-r-t, a-r-m, &c. 84. t-r-i-te, t-r-i-be. Now naturally. Now very quick and abrupt, making a long pause between the words. Now giving long quantity without sliding the voice either up or down. Again, giving the rising inflection. Now falling. Again with radical stress. Now final stress. Now median stress. No. 1, 134. (Once more with the full musical swell, No. 1, 96.)

The fifth vowel is perhaps less used in the English language than either of the others. Read this table as far as 421, observing the vowel sound. Now read from 421 to four hundred seventy and ten [written 470.] Observe that the fifth vowel precedes the 0th, (tenth.) Now read from 470 to 466, and observe the time of sounding the *r*, making a distinct short syllable of the sound *r*. Read from 466 and tell me whether the *first sound* of the diphthong marked by *ow* and *ou*, be identical, or the same with the first, heard in the letter *i*, or tell me whether it be the fifth or sixth vowel. The diphthong *ow* heard in 'browse,' is pronounced three ways. Ex. how: h48, h58, h68.

Represent in short hand the sounds in the word, ire. Now the sounds in the word, our. Write the same words in figures. Say the fifth line of diphthongs, the sixth, and accent the radical. Now say the eighth column and observe the 48th, 58th, and 68th. No. 1, 107.

## 204. Words of one syllable in which is heard the sixth Vowel.

	1	2	3	4	5	6	7	8	9	0
	shawl	shot	shop	shock	chop	chalk	jot	job	jog	soss, sauce
51	sol, saul	set, sought	sod	sop	sob	soc, sock	thought	notch	not, naught	nod, gnawed
52	knob	knock	nog	lodge	loss	loth	lawd	lot	laud	lop
53	lob	long	lock	log	toss	tall	tot, taught	'odd	top	talk
54	dodge	don, dawn	doll	dot	Dodd	doff	daub	dock	dog	fawn
55	fall	faught	fop	fob	fog	moss	meth	maul	ut	mop
56	mob	mock	podge	puse	pawn	pall, Paul	pot	pot	pop	pock
57	botch	bodge	boss	ball, bawl	bot, bought	bob	balk, baulk	bug	cause	con
58	call, caul	cot, caught	cough	cob	cog	gause	gone, gawn	gad, gaud	gawn	gob
59	gawx	hodge	haul, haul hod	hob	hop	hob	hough, hawk	hag	yacht	yon, yawn
50	yawl	what	whap	wash	watch	was-t	want-d	wall	wot	wod
1	walk	mob	slop	flawn	flop	flock	flog	plot	pled	blotch
2	blot	block	clause-ws	cloth	clot	cted	clock	clog	gloss	stall
3	stop	stock	small	spawn	spawl	spot	scotch	sconce	scold	scoff-b

Mr. Walker marks the sixth vowel by the words fall, nor, not. Is not the word *nor* in his *key* superfluous, the o in n-o-r being identical with o in not, or with the a in f-a-ll? I would caution the pupil against using the fifth vowel instead of the sixth. I sometimes hear sb > p for sh<op, D > dd for D<dd. To a well cultivated ear this sounds very bad. Some have another fault quite as disagreeable, which is, using the flat sound as in *sought*, instead of the *sharp* sound as in *set*. They say kn<ledge for knowledge, sp<nt for sp<nt. Another fault is sounding the r after this vowel, and sometimes after the fifth. They say *lawr* for *law*, *sawr* for *saw*, *par* for *pa*, *mar* for *ma*. Dr. Rush says that this sound cannot be carried through the octave without its vanishing into the sound of u as in *us*, or the sound of r. But this is most certainly a gross mistake.

## 205. Words of one syllable in which is heard the seventh Vowel.

	1	2	3	4	5	6	7	8	9	0
shone	shoal	shoat	chode	choke	joll, jole	joke	sole, soul	soak		
zone	thole	those	nose	none, known	noll	note	node	lone	lothe, loathe	
load	loaf	loam	lope	lobe	tone	toll	tote	tone	toad	
doge	dose	doze	doll, dole	dote	dome	foal	foam	vote	folk	
vogue	moan	mole	mode	mote	moke	poach	poze	pope	poll, pole	
poke	both	bone	boll, bowl	boat	bode	coach	cone	coat	coal	
code	cove	cumb	cope	coke, coake	goal	goat	goad	stoth	gome	
slope	float	bloat	close	cloke	glose, ze	glode	glome	stone	globe	
stole	stote	stove	stoke	smote	snoke	spo e	scoat	hose	scope	
hone	whole, hole	home	hope	host	hold	hoax	yoke	toast	jolt	
told	dolt	fold	most	mould	post	boast	bolt	coast	bold	

1 cold

come

scold

scope

ghost

gold

206. Mr. Walker says that the short sound of the *o* in 'tone,' corresponds with the sound of *u* in *tun*, *gun*. But this is a mistake. "Whole" is not "hull," nor "hole," but it is "hole;" *none* is not sounded 'nun,' nor 'known.' The *o* in *n-o-ne* is sounded as the *o* in *wh-o-le*, not as the *u* in *n-u-n*. It is pretty certain that if Mr. Walker had noticed the sound of *o* as in *wh-o-le*, he would not have marked the *o* in *n-o-ne* as the *u* is sounded in *n-u-n*. It appears to me to be as absurd to sound *o* in the word *whole* as we hear it in the word *hole*, as it would be to sound the *e* in *let* as we hear it in *late*. I may as well say: "Will you *late* me your horse," as to say: "The *hole* town was in an uproar." How does this sound? "he was *holy* in the wrong." "*Late* eat cover the *hole hole*." They are wholly holy. *None* saw the *nun* that were *known*. The *o* is a very pure vowel. Begin at No 1, and sound each vowel almost as long time as you can breathe, observing the difference in the formation of them, in a very soft smooth voice. Sound them again in a higher pitch. Now in a louder voice. Again, more open, and not very loud. Once more in the shortest time possible, but very soft, in a perfectly natural pitch, making a long pause after each.



## 207. Words of one syllable in which is heard the eighth Vowel.

1	2	3	4	5	6	7	8	9	0
ouse, ooze	loo	to, too, -w	do	coo	gout	who	you	woo	shoe
71 shoot	should	shook	cheese	sooth-e	soon	soot	sook	noose	noon
72 nook	loose	loon	loof	loom	loop	look	tooth	tool	toot
73 tomb	took	doom	full, fool	foot	food	moose	moon	mood	move
74 push	puss	pull, pool	put	bush	booth	boon	bull	boot	oom
75 book	coon	cool	coot	could	coom	coop	cook	gouge	goose
76 good	goom	sloop	floom	flook	ploom	bloon	gloom	stool	stoop
77 smoothe	spoon	spool	school	school	scoop	whose	hoot	hoop	hough
78 whom	whoop	hoop	use	youth	wool	wolf	wood, u'd	woof	woop
79 tour	moor	poor	rouge	roost	root	roof	room	rook	troop
70 proof	prove	brood	broom	brook	croup	crook	groove	groom	group

Why is it, that the second and eighth vowels by a certain mode of utterance become consonant sounds? I observe in continuing the second and eighth vowel sounds in a natural voice, *an up-er and under tone issuing at the same moment*; it is thus, in a less degree, with the other vowels. It appears to be the faculty of *initial*, the *nasal* and *guttural* voices that produces that *rich* and *perfect* voice called by Dr. Hush the *Orotund* voice. The *Folsette* appears to be produced *by the faculty of uttering the vowels single*.

Sound the eighth vowel in an open tone, not very loud, and listen to the sound: continue it as long as you can breathe. Now sound it again in the same way a little time, and without taking breath let the voice glide into the seventh, and then to the sixth. Now in the same openness of voice sound each of the vowels from the tenth to the first. Say them now in the *Nasal* voice, letting the breath issue through the nose. Now say them as low in the throat as you can. Now say them and endeavour to unite the voice that seems to come from the head with the one from the throat. Say them now in a tone of sorrow. Now of joy; of revenge or madness; of fear; of courage, &c. &c.

What are the different letters used to represent the eighth vowel sound? Find out by looking at the words in the table. Write the words in this table whose meaning you wish to learn. Read the words you have written.

	1	2	3	4	5	6	7	8	9	0
chew					lu, liew	tew	due, dew	few	view	mew
81 pew		cue	sue	k-new	slew	flew	blew, blue	clew	glew	stew
82 spew		skew	shrew	threw	true	drew	brew	crew	grew	strew
83 screw		sure	sewer	lure	pure	cure	hewer	your	Ruth	rule
84 rude		rheum	juice	June	Jude	juke	suit	nude	luce	lune
85 ute		lute	tune	tube	duce	dupe	duke	fuge	fuse	fuze
86 feud		fume	muse	mule	mute	puke	cube	sluice	stake	truth
87 fruit		prune	prude	spruce	brute	cruse-ize	crude	jury	fury	July
88 junior		jujube	julus	julap	jument	sutile	super	supreme	nubil	lurid
89 lucid		lucent	lucerne	lunar	lupine	lucres	tucet	tutele	tumult	tunoid
80 student		duly	duty	duel	dual	duet	druid	fury	fuel	fusion

Pronounce the words in this table as far as the 831st, and dwell a long time on the vowel sound in each word. Read from the 831st to 838; from the 839th to the 842d; from 843d to the 869th; from 869th to the 877th. Read from the 878th to the end of the table, and observe the different degrees of force, time and pitch, of the different syllables in each word. Pronounce all the words in the table now, and instead of the ninth vowel read the eighth. Pronounce the words in the table 207, and read the ninth vowel instead of the eighth. In this way you can compare them and observe their different powers or effects.

Mr. Walker says that the *u* in *cu-bick* is a diphthongal sound. Conjugate the word, *cu-bick* with the flat vowels, and vary the *u*, thus, *cu-bick*, *c3bick*, *c3bick*, *c4bick*, &c. Again with the sharp vowel, Now tell me whether the *u* represents a single vowel sound in the word *cu-bick* or a diphthong. Say the ninth line of diphthongs; the ninth column, No. 1, 107. Say the ninth line of the first hundredth of triphthongs. No. 1, 128; the ninth line of the second hundredth; of the third, fourth, fifth, sixth. Say a few quadrathongs, beginning with 2911. Now a few beginning with 2811; with 9291; with 8281. Prefix consonant sounds to some quadrathongs beginning with 29, sh2911, sh2912, &c.

## 209. Words in which is heard the R, preceded by a single Vowel sound.

1	2	3	4	5	6	7	8	9	0
urge	urn	church	churn	surge	surd	surf	nurse	knurl, nurl	lurch
91 lark	slur, turn	turf	turn	Turk	stark	durst	furze	fur	murr-e
92 mirth	luck	pur	purge	purse	purl	spur	spurge	spurn	spurt-i
93 bar, barh	baise	burst	burn	burl	burt	Burk	burg-h	cur	curse
94 curl	cut	curd	cave	curl	scurf	shirl	shirt	shirk	chirp
95 sir	thirst	thirl	third	stirk	dirge	bird	dirk	first	firth
96 firm	mirth	mirk	birch	birth	birt	bird	kirn	kirk	girth
97 gurn	girl	girt	gid	sheer, shear	cheer	jeer	sear	neer	leer
98 teer, tier	steer	deer, dear	sphere	sphere	fierce	pierce	pier, peer	beer, bier	beard
99 gear	hear	year	chern	chert	germ	jerk	search	serge	serf
90 serve	there	theirs	terce, terse	term	dern	fern	ferth	verse	vert

1 verd	verb	share	chair	char	tares	stairs	dares	pears	spares
2 short	sort	lord	storm	stork	forge	form	fork	morn	born
3 corn	cord, chord	corpe	cork	scorch	scorn	scot	gorge	torn	forge
4 force	fort	mourn	port	pork	sport	hoarse	board		

## 210. Words in which is heard the R, succeeded by the Vowels and the 58 Diphthongs.

1	2	3	4	5	6	7	8	9	0
rash	rudge	russ	run	rut	ruff, rough	rum	rub	rang	ruck
1 rag	rust	rush	runt	rhub	shruff	shrub	shrunk	shrug	trust
2 tudge	tuss	trust	trump	trunk	truck	strudge	strut	strung	struck
3 front	spung	brush	brusk	brunt	brut	crush	crutch	crust	crud
4 crap	scruf	scrub	grutch	grudge	grunt	gruff	grum	grub	wrung

5 shrink	threne	thrill	thrid	thrift	thrip	trill	treat	trim	trip
6 trick	treague	street	stream	strip	string	strict	drill	drift	dream
7 drip	drib	drink	fridge	fisk	freeze	frith	fringe	full	fit
8 firm	frink	peach	priest	print	prim	prink	sprit	spring	spring
9 breach	bridge	brisk	breeze	breed	brief	breve	brim	bring	brick
0 brig	crisp	crism	crease	creed	cream	creep	crib	creek	screach
11 screen	scream	scrip	scream	grist	grease	grieth	grin	grit, greet	griff
12 grieve	grin	grip	Greek	grig	thresh	threat	grin	trace	tre ch
13 train	trail	trait	tread	trade	traipse	steach	stress	strain	st ange
14 strait-ght	strake	dredge	dress	drail	drain	drench	dead	drave	draps
15 drake	dregs	fish	frise	fren	French	friend	frail	fret, freight	tied
16 press	praise	prate	sprain	sprent	spread	breast	brace	breath	brain
17 brails	brait	bread, braid	scrape	break	cross	crest	raze	crane	crate
18 cravo	crept	crape	scrape	grace	graze	grain	great	grade	grave
19 grape	thrash	thrall	thrang	track	trash	trust	trance	tramp	track
10 strap	draft-ugh	drad	dram-chm	drab	drank	drag	frank	France	Pratt
21 prank	sprang	brass	bran	branch	brand	brat	brad	brang	brag
22 crash	craft	cramp	cramp	crab	crank	crack	crag	scratch	scarch
23 scrap	scrap	grass	grass	grant	grand	graff	gram	grab	throb
24 throng	troth	troll	trot	trod	trough	strond	strop	strong	dross
25 drawn	drawl	drop	frost	foth	from	frock	frog	proupt	prop
26 prong	srawl	broth	brawn	brawl	broad	crotch	cross	crowl	crouch
27 croft	crop	crock	scrog	groat	grog	throne	troat	trope	troll
28 strode	strove	stroke	drone	droll	drove	froze	prose	prone	probe
29 breach	broke	brogue	croak	scroll	gross	growth	groan	grove	grope
20 rouse	round	rout	shroud	trounce	trout	drowse	drouth	drown	drought



211.—1. Well, Mary, how does your little pupil progress?

212.—2. O, very well, we pass our evenings delightfully in reciting the elementary sounds and the combinations.

213.—1. How do you contrive to make John understand these difficult lessons?

214.—2. I teach him by *example* and *practice*. Last evening, after we had said our *stated* exercise upon the elements, diphthongs, triphthongs, quadrathongs, and musical scale, &c. I exercised with him upon the table of words, No. 1, 198. First we pronounced all the words in the table in a perfectly natural voice; then to make John understand the effect of *pitch*, I pronounced a few words, making two distinct notes of the vowel sound, the last note one degree above the first, then we repeated the whole table in the same manner

#### EXAMPLE.

7n, 7t, 7ve, 7d, 7ff, 7m, 7b, 7ck, 7dge.  
sh1 sh1 sh1 ch1 ch1 ch1 ch1 ch1 j1

Again three degrees on the vowel.

6n, 6t, 6ve, 6d, 6ff, 6m, 6b, 6ck, 6dge.  
7 7 7 7 7 7 7 7 7  
sh1 sh1 sh1 ch1 ch1 ch1 ch1 ch1 j1

Next we raised four degrees, then 5, 6, 7, 8. At another time I intend to exercise him upon the same table, first descend one degree, thus,

sh1 sh1 sh1 ch1 ch1 ch1 ch1 ch1 j1  
2n, 2t, 2ve, 2d, 2ff, 2m, 2b, 2ck, 2dge

*Three degrees, falling movement.*

sh1 sh1 sh1 ch1 ch1 ch1 ch1 ch1 j1  
2 2 2 2 2 2 2 2 2  
3n, 3t, 3ve, 3d, 3ff, 3m, 3b, 3ck, 3dge.

*Four degrees, rising and falling.*

5n, sh5 5ve, ch5 5ff, ch5 5b, ch5 5dge.  
6 6 6 6 6 6 6 6 6  
7 7 7 7 7 7 7 7 7  
sh1 1t, sh1 1d, ch1 1m, ch1 1ck, j1

The teacher should show the young pupil by example how to execute these lessons. It will be well at first to sound the consonants distinct from the vowel, making a long pause between them, and give a long time to each note of the vowel.

*Five degrees rising and falling.*

4n,	4ve,	4ff,	4b,	4dge.
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
sh1	sh1	sh1	ch1	ch1
	2		2	
	3		3	
	4		4	
	5t,	5d,	5m,	5ck.
				j1

From time to time I shall go through with the ten tables from No. 1, 198, to 208, that are within the ruled lines, and attend to all the *powers* of the voice that you have taught me, and that I can discover.

215.—1. It was the intention to have a single vowel between two consonants in each word throughout those ten tables; but we have not words enough of the kind, so I was obliged, in some of the tables, to insert diphthongs and double consonants; these things you must point out to your little pupil when you are teaching him.

216.—2. You trust me for that! and after two or three years' practice say whether I have done my duty!

217.—1. I must now teach you something more of Accent and Syllabication.

Every vowel sound may be uttered in a

Short or long time,	{	Essential properties of Accent and Emphasis, No. 139.
Soft or loud voice,		
Close or open tone,		
High or low pitch		

218. Accent is that pleasing *variety* in speech, which we may observe in the natural speaking voice in the every day concerns of life. Here *nature* is true to herself, and to learn of her we have only to listen. Hear the infant,

Dó táke me, pá, a little whíle.

No! nô! chíld, yóu must gó and pláy; and, pá must gó into the field and mów down the táll grass for the cóws and hórses to eát in the cóld wínter.

Whén will it be wínter, pá?

219. It appears natural for the voice to change from high to low, light to heavy, or long to short, every other act of utterance. But by *design* we can give to a series of vocal

sounds an equal degree of force or time to each, thus: Let the small dot represent a slight degree of force and shortest possible time.

The larger dot more force.

Short line a short degree of time.

Longer line a greater degree of time.

Or thus.

..... No. 1, 226.

220.—2. You know I told you some time ago that I should teach John Accent while reciting the combinations of the elements. I will show you how I represented it to him. This character,  $\diamond$ , I make represent the greater stress, and dot  $\bullet$  the less; thus,

*First Example of Accent.*

$\bullet \bullet \bullet \sim \bullet \sim \bullet ( \bullet ) \bullet \sim \bullet \sim \bullet ( \bullet ) \bullet \circ$   
 $\diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet$

*Second.*

$\bullet \bullet \bullet \sim \bullet \sim \bullet ( \bullet ) \bullet \sim \bullet \sim \bullet ( \bullet ) \bullet \circ$   
 $\bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond \bullet \diamond$

*Third.*

$\bullet \bullet \bullet \sim \bullet \sim \bullet ( \bullet ) \bullet \sim \bullet \sim \bullet ( \bullet ) \bullet \circ$   
 $\diamond \bullet \bullet \diamond \bullet \bullet \diamond \bullet \bullet \diamond \bullet \bullet \diamond \bullet \bullet \diamond \bullet \bullet \diamond \bullet \bullet \diamond \bullet \bullet$   
 4th  $\circ \diamond \circ$ , 5th  $\circ \circ \diamond$ , 6th  $\circ \diamond \diamond$ , 7th  $\diamond \circ \diamond$ , 8th  $\diamond \diamond \circ$

*First Example of the combination of four vowels or impulses.*

$\circ \circ \circ \sim \circ \circ \circ \sim \circ \circ \circ ( \circ \circ \circ )$   
 $\diamond \circ \circ \circ \diamond \circ \circ \circ \diamond \circ \circ \circ \diamond \circ \circ \circ \diamond \circ \circ \circ$   
 2d  $\circ \diamond \circ \circ$ , 3d  $\circ \circ \diamond \circ$ , 4th  $\circ \circ \circ \diamond$ , 5th  $\diamond \circ \circ \circ$ , &c.

221. A syllable is a vowel or such a combination of vowels and consonants as can be uttered with one impulse of the voice.

A *simple syllable* is formed by a single vowel either with or without consonants.

A *compound syllable* consists of more than one vowel with or without consonants.

222. Examples of simple syllables: *a, o, ah; us, up, it, if, see, tea, fee, pea*, No. 1, 186, 187. *Shun, shut, shove, clunch*, No. 1, 198.

Compound syllables: *I, ice; oil, oint; out; once; thy, fly; joy; flowery; thou; sway; ire; our; wars; shine; flounce; squalled, sprawled; trounced*, No. 1, 195, 196.

223. Every compound syllable has one of its vowels sounded with a greater *degré* of force, or has greater quantity or length of time than its neighbour. The word, *wake*, is a compound syllable, the *accent* or greater stress is placed on the *a*; *wáke*; in the word, *gróund*, the accent is on the *o*, which represents the sixth vowel: *gróund*, No. 1, 188, 189, 190.

224. In a compound syllable we can place the accent on which vowel we please. We can say, *óil* or *oíl*, *gróund* or *gróund*. So it is with words of more than one syllable, and sometimes the meaning of the word is changed by placing the accent differently.

*The same word Accented differently.*

“ábject,	to abjéct.	déscant,	to descánt
ábsent,	to absént.	éssay,	to essáy.
ábstract,	to abstráct.	éxport,	to expórt.
áccent,	to accént.	éxtract,	to extráct.
áffix,	to affíx.	férment,	to fermént.
ássign,	to assign.	fréquent,	to frequént.
áugment,	to augmént.	ímport,	to impórt.
cément,	to cemént.	íncense,	to incénse.
cólleague,	to colleágue.	ínsult,	to insúlt.
cóllect,	to colléct.	óbject,	to objéct.
cómpact,	to compáct.	pérfume,	to perfúme.
cómpound,	to compóund.	pérmit,	to permit.
cómpress,	to compréss.	préfix,	to prel íx.
cóncert,	to concért.	prémise,	to premíse.
cóncrete,	to concrète.	présage,	to preságe.
cónduct,	to conduéct.	présent,	to presént.
cónfine,	to confíne.	próduce,	to produéce.
cónflict,	to confliéct.	próject,	to projéct.
cónserve,	to consérve.	prótest,	to protést.
cónsert,	to consórt.	rébel,	to rebél.
cóntest,	to contést.	récord,	to recórd.
cóntract,	to contráct.	réfuse,	to refúse.
cóntrast,	to conrtrást.	súbject,	to subjéct.
cónvent,	to convént.	súrvey,	to survéy.
cónverse,	to convèrse.	tórmént,	to tormént.”



225. *A Table consisting of words from one to eight syllables.*

1. Such as begin with vowels. 2. Such as begin with consonants.

1	{ a an-t-d into ◇ .	1	{ say sail Fanny ◇ .	} mono- sylla- bles.
2	{ angel ◇ . angle ◇ .	2	{ fanless ◇ . fable ◇ .	
3	{ unmanly • ◇ • unmanlike • ◇ •	3	{ col-ony ◇ • • col-o-rize ◇ • •	} trissyl- lables.
4	{ anatomy • ◇ • • anatomist • < • •	4	{ comically ◇ • • • comicalness < • • •	
5	{ interestingly • • < • • apprehensiveness • • < • •	5	{ communica-tory • < • • • communi-ca-tive ○ < ○ ○ ○	} polysyl- lables or
6	{ argumentatively ○ ○ < ○ ○ incommunicable - • < • • •	6	{ disproportionably • • < • • • disproportionateness • • < • • •	
7	{ incomprehensibly • - • < • • incomprehensibleness • - • • < • • •	7	{	} many sylla- bles.
8	{ incomprehensibility • - • • < • • • Is it he that says I must come - • < • - • •	8	{	

226 Dr Rush says, that "It is the concrete (No. 1, 110,) movement of the elementary sounds, or the radical and vanishing functions of the voice, which produces those successive impulses of speech, called syllables;" and farther, "that two tonics (vowels) cannot be united into one vocal

impulse, for each having by nature its own radical and vanishing, they must produce two syllables."

Now upon this principle the word, *I*, has two syllables, for it contains two elementary sounds, each possessing the radical and vanishing movement. No. 1, 107: 52d diphthong. The word, *sky*, according to Walker's pronunciation, would have *three syllables*, formed of the second, fifth and second vowels, sk ^ > ^ The word, *wire*, would have four syllables, ( ) ^ o

The only difficulty, I apprehend, is in understanding what is meant by *elementary sound*, and by an *impulse* of the voice. It is understood by every one, that words like these: *wire*, *shroud*, *sprowl*, are words of *one syllable*, or *monosyllables*. Well, when I say, . ^ v ( ) ^ v ( ) o I make ten *impulses* of the voice, and utter ten elementary sounds. When I say, . . , . ^ , . v , . ( , . ) , . ^ , . v , . ( , . ) , . o , however closely the sounds be united, I must make twenty impulses of the voice; but I should not make twenty syllables, unless you will have it that *I* has two syllables, and *wire*, four.

A vowel is lengthened only by successive, short impulses of the *voice*, gliding from one to another, thus, shun, - .... / shut, - .....— Any simple syllable may be continued at pleasure, or it may consist of a single impulse, or a single portion of sound; shun, - . / , - .... / In the progress of the voice in forming a syllable, it may continue on the same line of pitch, descend or ascend, and may almost as easily glide from one vowel sound to another, as to continue in the same, thus in the word *shine*, - > > > ^ ^ ^ ^ / and in the word *our*, ^ ^ ^ ^ ( ( ( ( o o o o

The progress of the voice in a compound syllable may be represented thus,

t-r-i-te.



t-r-o-u-t.

The syllable, *trite*, is not formed by *one* single impulse of the voice, but by *three* impulses. We can more truly say of a syllable, that it is pronounced with a single *explosion* of the voice, than with a single *impulse*.

227. *Classification of Words for exercise in Pronunciation.*

Observe the construction of the words. In some of the columns you may observe single consonants between vowels, in others two, and some three.

No. 1.		No. 2.	No. 3.
1 úsher	• — ∪ ○	úlcer	mónstrous
2 other	• \ ∪ ○	under	fondness
3 utter	• — ∪ ○	umber	pamphlet
4 udder	• — ∪ ○	upbear	landmark
5 upper	• / ∪ ○	uptear	transcript
6 ether	∩ \ ∪ ○	impair	scantling
7 either	∩ \ ∪ ○	ugly	branchless
8 inner	∩ / ∪ ○	inky	bridesmaid
9 etcher	∪   ∪ ○	only	broomstick
0 azure	∪ — ) ○	Olney	milkman
No. 4.	No. 5.	No. 6.	No. 7.
1 shéaring	sheriff	serious	chariot
< ..	< ..	< ....	< ...
2 sharing	sherris	furious	Harriot
3 shoring	cherish	curious	loriot
4 cheering	chorish	terreous	floriage
5 choring	cherub	glorious	variate
6 jeering	jurate	spurious	variance
7 jarring	serene	scorious	heroine
8 searing	seraph		
9 nearing	therein		
0 leering	thereat		
No. 8.	No. 9.	No. 10.	No. 11.
1 empyrean	imitate	antedate	incident
. < ...	< ..	< . .	< . .
2 empyreal	elevate	antelope	indigent
3 empyreum	emulate	altitude	egotist
4 emporium	animate	aptitude	egotism
5 imperial	avocate	absolute	evident
6 imperious	edifice	obsolete	eminent
7 injurious	episode	obligate	adamant
8 infarious	epithet	abdicate	absonant
9 experience	animal	advocate	opulent
0 material		alcohol	obelisk

No. 12.	No. 13.	No. 14.	No. 15.
1 salivate ◇ . .	elation . ◇ .	inconstant . ◇	proposal .. ◇ .
2 solitude	evasive	adjustment	predestine
3 navigate	emotion	contentment	prevention
4 latitude	emetick	commandment	production
5 capital	abusive	decampment	prohibit
6 comical	recital	enchantment	projection
7 calculate	relation	enhancement	prolifick
8 maculate	rotation	engagement	protector
9 modulate	refusal	inducement	professor
0 populatè	reposit	enslavement	progressive

No. 16.	No. 17.	No. 18.	No. 19.
1 appertain . . . ◇	salutary ◇ . . . .	consolidate . ◇ . .	litigation .. ◇ ..
2 ascertain	solitary	contaminate	limitation
3 entertain	limitary	conseminate	desputation
4 intercede	military	concutenate	sibilation
5 interpose	cemetery	consecutive	simulation
6 intervene	seminary	contabulate	dissolution
7 intervolve	nugatory	confabulate	vegetation
8 intercept	dilatory	facilitate	delegation
9 intermix	lapidary	felicitate	locomotion
0 undersell	secondary	pontificate	disposition

No. 20.
1 inestimable - . . . .
2 inexplicable
3 insufferable
4 dishonorable
5 impracticable
6 inhospitable
7 excéptionable
8 déterminable
9 intolérable
0 considerable

No. 21.
criminality .. - . .
generality
generosity
incredulity
ingenuity
insipidity
multiplicity
sensibility
visibility
university

What-could-be-done-there?

What-might-be-done-there?

What-would-be-done-there?

What-should-be-done-there?

What-can-be-done-here?

What-may-be-done-here?

What-will-be-done-here?

What-shall-be-done-here?



## PREFIXES.

228. "A Prefix is a particle put before a word to change its signification."

1. BE, signifies about, by or nigh, for or beforehand.  
*besprinkle, beside, bespeak.*
2. FOR, negation, privation.  
*forbid, forsake, forbear.*
3. FORE, before or beforehand, to put off.  
*foresee foretell, foretaste, forego, 230.*
4. MIS, defeat or error, want of confidence.  
*a misgo, mistake, mistrust.*
5. OVER, eminency, superiority, excess.  
*an overmatch, to overcome, overdo.*
6. OUT, excess, excellency, superiority, place.  
*outnumber, outrun, outstrip, outpost.*
7. UN, privation, negation, dissolution.  
*unable, unwilling, to unlock.*
8. UNDER, inferiority, diminution, privacy, secrecy.  
*underclerk, underrate, underhanded.*
9. UP, above, upwards, upper, overturn.  
*uplift, upcast, upland, upset.*
10. WITH, against, from or back.  
*withstand, withhold.*
11. AB, or abs, from, excess, wrong.  
*abstain, absolve, abhor abuse.*
12. AD, to or at.  
*to adjoin, adjacent.*
13. ANTE, before.  
*to antedate, to date before the time.*
14. ANTI, against.  
*antimason, antiuniversalist.*
15. CIRCUM, about, round.  
*circumscribe, circumlocution.*
16. CON, with or together.  
*connect, conjoin, conjunction.*
17. CONTRA, against. COUNTER, to order contrary  
*contradance, countermand.*

18. DE, motion from.  
to *depart, decamp.*
19. DI, is used to extend or lessen the sense of the simple word.  
to spread out, to make less.  
*dilate, diminish.*
20. DIS, privation or negation.  
*disapprove, disagree, distress.*
21. E, EX, out, out of, or off.  
to cast out, to shut out of, to put off.  
*eject exclude, evade.*
22. EXTRA, beyond, over and beyond.  
beyond the due bounds, above what is common.  
*extravagance, extraordinary.*
23. IN, commonly signifies negation or privation.  
not active, not decent, to push forward.  
*inactive, indecent, incite.*
24. EN, IL, IR, IM, as, to fence in, to make furious.  
*enclose, enrage.*  
to deceive, to enlighten, from.  
*illude, irradiate, immerge.*
25. INTER, ENTER, between.  
to come between, to forbid, to please.  
*intervene, interdict, entertain.*
26. INTRO, within, to bring into or within.  
*introduce.*
27. OB, OC, OP, generally signify against.  
to put against, to blot out, to happen.  
*object obliterate occur.*
28. PER, through, to pass through.  
to *pervade.*
29. POST, after, a note written after the letter.  
a *postscript.*
30. PRE, before, to place before.  
to *prefix.*
31. PRETER, beside or contrary to.  
contrary to the common course of nature.  
*preternatural.*

32. PRO, forth, forward or beforehand.  
to bring forth, to go forward, foretell.  
*produce, proceed, prognosticate.*
33. RE, again or about, to print again.  
*reprint*
34. RETRO, backward, a looking backward.  
*retrospect.*
35. SE, out or from.  
to choose from, to confine from.  
*select, seclude.*
36. SUB, under, to write under.  
*subscribe.*
37. SUBTER, under, flowing underneath.  
*subterfluous.*
38. SUPER, upon, over or above.  
to build upon any thing, to add over and above.  
*superstruct, superadd.*
39. SUPER is sometimes changed to sur, surpass.
40. TRANS, over or beyond.  
to carry over, to go beyond, to alter.  
*transport, transgress, transform.*
41. A or AN, privation or negation.  
without name, without government.  
*anonymous, anarchy.*
42. AMPHI, both and about.  
that live both on land and in water.  
*amphibious.*
43. HYPER, over and above.  
a critic exact beyond use or reason.  
*hypercritic.*
44. HYPO, under, one that acts under a mask.  
*hypocrite.*
45. META, beyond or change.  
change of shape.  
*metamorphosis.*
46. PERI, about, speaking in a round about way.  
*periphrasis.*
47. SYN, SYM, with or together, meeting together,  
fellow feeling: *synod.*  
*sympathy.*

229. The Prefixes are of great use in forming words. The above list is intended for your inspection; I will not oblige you to commit them to memory in the order here placed, for you already know the most of them, and know how to use them correctly.

230.—2. I informed pa, that I had *undertaken* to instruct John; and, said he, John, you must *perform* your task well and not *mistake* the lessons Mary *constructs* for you, *delaying* to attend to what she *proposes*. If you be *disposed* to *forego* your amusements and *forsake* some of your *unimportant* exercises, and will study *almost constantly*, you may *outdo* many of the boys. You will *overtake* Charles, and James will be *unable* to *withstand* you.

#### A LIST OF AFFIXES.

Er, or, ee; ment; use; ard; ion; ance, ence; ing, ed; ness, th, ht; ship, hood; ity, nec, cy; ude; cry, ory; dom; tain; head; rick, wick; ric, wic; ian; kin, lin, ling, ock, rel, et; age; ite; ate; ret; ly; sm, ism; st, ist; ful; ive, ous; ent, nt, some; able, ible; y; en; less; like; ic; al; ish; wise; ian, an, nic; ize; fy; man.

Derivation shows the manner in which derivative words are deduced from their primitives; as from the word *man*, which is a radical word or *root* are formed many derivatives, by the use of Prefixes, Affixes and Inflection. Man-s-nest, neth, ned, ner, ly, liness, nish, kin, kindlike. Unman-s-nest-neth, &c. Gentleman, gentleman's, gentlemen, gentlemen's, gentlemanly, like, ship. Foe-man, foe-men, foreman, foot-man, horse-man, horse-man-ship, freed-man, freshman, freshmanship, penman-ship, spokes-man, sportsman, tradesman, workman-ship, marksman, hang-man, headman, churchman, clergyman, schoolman, beads-man, bowman, bondman, boatsman, alderman-ly-ity-like, townsman, statesman, fisherman, pressman, huntsman ship, countryman, tithingman, woodman, woodsman, journeyman, ploughman, furnaceman, shipman, steersman, helmsman, watchman, fireman, selectman, draughtsman, nobleman place-man, ferryman, coachman, husbandman, madman, bellman, craftsman. Woman, women, bondwoman, bondswoman, beadswoman, womanly, womaned, womanhater, womanhood, womanish, womanishly, womanishness, womanise, woman-kind.



## 231. AFFIXES

Affixes are syllables added to words to express the different relations of

- |  |   |
|--|---|
| 1 <i>act</i> or <i>action</i> ,        | 6 <i>power</i> or <i>capacity</i> ,         |
| 2 <i>state</i> or <i>condition</i> ,   | 7 <i>diminution</i> or <i>destitution</i> , |
| 3 <i>character</i> or <i>habit</i> ,   | 8 <i>abundance</i> or <i>plenty</i> ,       |
| 4 <i>office</i> or <i>employment</i> , | 9 <i>likeness</i> or <i>inclination</i> ,   |
| 5 <i>quality</i> or <i>essence</i> ,   | 0 <i>skill</i> or <i>dexterity</i> , &c.    |

## 232. A TABLE EXHIBITING EXAMPLES OF DERIVATION.

We derive from the word

die,	death.	from draw,	draught.
write,	writer;	instruct,	instructor-or.
theology,	theologist;	drove,	drover.
assign,	assignee; 4	depend,	dependant.
depend,	dependent; 2	depend,	dependance.
depend,	dependence;	enjoy,	enjoyment.
enrapt,	enrapture;	drunk,	drunkard. 3
educate,	education;	permit,	permission.
white,	whiteness; 5	hard,	hardship.
horse,	horsemanship;	false,	falsehood.
possible,	possibility;	innocent,	innocence.
infinite,	infinitude;	brave,	bravery.
orator,	oratory;	free,	freedom. 2
pope,	popedom;	chief,	chieftain.
bishop,	bishoprick;	lamb,	lambkin. 7
duck,	duckling;	hill,	hillock. 7
flask,	flasket;	sulphur,	sulphurite-et.
catechist,	catechism;	heir,	heiress.
mourn,	mournful; 8	instruct,	instructive.
study,	studious;	consist,	consistent.
tire,	tiresome;	delight,	delightsome.
move,	moveable; 6	compress,	compressible.
wealth,	wealthy;	lord,	lordly. 9
good,	goodly;	strong,	strongly.
loving,	lovingly;	war,	warlike. 9
ash,	ashen;	length,	lengthen.
worth,	worthless; 7	nation,	national.
child,	childish; 9	England,	English.
Newton,	Newtonian;	Plato,	Platonic.
house,	to house;	breath,	breathe.
accent,	to accént;	organ,	organize.

233. In the above table are to be seen the most of the affixes, by which can be observed their use in the formation of words.

The numbers on the right of some of the words refer to the numbers at the head of the table, by which reference may be known the general meaning of most of the affixes.

234. Inflection is the variation of a word, remaining the same part of speech.

1	2	3	4
1 love	hop	have	do
2 loves	hops	has	does
3 loveth	hoppeth	hath	doth, doeth
4 lovest	hoppest	hast	dost, doeth
5 loved	hopped	had	did
6 lovedst	hoppedst	hadst	didst

5	6	7	8
1 be, am, are	write	let	1 pen
2 is	writes	lets	2 pens
3	writeth	letteth	3 pen's
4 art	writest	lettest	4 pens'
5 was, were	wrote	let	1 peach
6 wast, wert	wrotest	letst	2 peaches
7			3 peach's
8			4 peaches'

235. *"Of Words in general, and the rules for Spelling them*

Words are articulate sounds, used by common consent, as signs of our ideas.

A word of one syllable is termed a Monosyllable; a word of two syllables, a Dissyllable; a word of three syllables, a Trissyllable; and a word of four or more syllables, a Polysyllable.

All words are either primitive or derivative.

A primitive word is that which cannot be reduced to any simpler word in the language: as, man, good, content.

A derivative word is that which may be reduced to another word in English of greater simplicity; as, manful, goodness, contentment, Yorkshire.\*

\*A compound word is included under the head of derivative words: as, penknife, teacup, looking glass; may be reduced to other words of greater simplicity.

There are many English words which, though compounds in other languages, are to us primitives: thus, circumspect, circumvent, circumstance, delude, concave, complicate, &c. primitive words in English, will be found derivatives, when traced in the Latin tongue.

The orthography of the English language is attended with much uncertainty and perplexity. But a considerable part of this inconvenience may be remedied, by attending to the general laws of formation: and for this end, the learner is presented with a view of such general maxims in spelling primitive and derivative words, as have been almost universally received.

#### RULE 1.

Monosyllables ending with *f*, *l*, or *s*, preceded by a single vowel, double the final consonant: as, staff mill, pass, &c. The only exceptions are, of, if, as, is, has, was, yea, his this, us, and thus.

#### RULE 2.

Monosyllables ending with any consonant but *f*, *l*, or *s*; and preceded by a single vowel, never double the final consonant; excepting add, ebb, butt, egg, odd, err, inn, bunn, purr, and buzz.

#### RULE 3.

Words ending with *y*, preceded by a consonant, form the plurals of nouns, the persons of verbs, verbal nouns, past participles, comparatives, and superlatives, by changing *y* into *i*: as-spy, spies; I carry, thou carriest; he carrieth, or carries; carrier, carried; happy, happier, happiest.

The present participle in *ing*, retains the *y*, that *i* may not be doubled; as, carry, carrying; bury, burying, &c.

But *y* preceded by a vowel, in such instances as the above, is not changed; as, boy, boys: I cloy, he cloyes, cloyed, &c. except in lay, pay, and say; from which are formed, laid, paid, and said; and their compounds, unlaid, unpaid, unsaid, &c.

#### RULE 4.

Words ending with *y*, preceded by a consonant, upon assuming an additional syllable beginning with a consonant, commonly change *y* into *i*; as, happy, happily, happiness. But when *y* is preceded by a vowel, it is very rarely changed in the additional syllable: as, coy, coyly; boy, boyish, boyhood; annoy, annoyer, annoyance: joy, joyless, joyful.

## RULE 5.

Monosyllables, and words accented on the last syllable, ending with a single consonant preceded by a single vowel, double that consonant, when they take another syllable, beginning with a vowel: as, wit, witty; thin, thinnish: to abet, an abettor; to begin, a beginner.

But if a diphthong precedes, or the accent is on the preceding syllable, the consonant remains single: as, to toil, toiling; to offer, an offering; maid, maiden, &c.

## RULE 6.

Words ending with any double letter but *l*, and taking *ness*, *less*, *ly*, or *ful*, after them, preserve the letter double: as, harmlessness, carelessness, carelessly, stiffly, successful, distressful, &c. But those words which end with double *l*, and take *ness*, *less*, *ly*, or *ful*, after them, generally omit one *l*; as fulness, skillless, fully, skilful, &c.

## RULE 7.

*Ness*, *lees*, *ly*, and *ful*, added to words ending with silent *e*, do not cut it off: as, paleness, guileless, closely, peaceful; except in a few words; as, duly, truly, awful.

## RULE 8.

*Ment*, added to words ending with silent *e*, generally preserves the *e* from elision; as, abatement, chastisement, incitement, &c. The words judgment, abridgment, acknowledgment, are deviations from the rule.

Like other terminations, *ment* changes *y* into *i*, when preceded by a consonant; as, accompany, accompaniment; merry, merriment.

## RULE 9.

*Able* and *ible*, when incorporated into words ending with silent *e*, almost always cut it off: as, blame, blamable; cure, curable, sense, sensible, &c. but if *c* or *g* soft comes before *e* in the original word, the *e* is then preserved in words compounded with *able*; as, change, changeable; peace, peaceable, &c.

## RULE 10.

When *ing* or *ish* is added to words ending with silent *e*, the *e* is almost universally omitted: as, place, placing; lodge, lodging; slave, slavish; prude, prudish.

## RULE 11.

Compound words are generally spelled in the same manner as the simple words of which they are formed; as, foot, ball, windmill, bulldog, thereby, hereafter."



236. All the words derived from the same root or radical may be said to constitute a *family of words*. I have taken pains to collect a few such families that you may have an extensive idea of the formation of words.

#### EXAMPLES OF DERIVATION.

237. The word *duct* is derived from the Latin word *duco*, which signifies to *lead*; *duce* is from the same root.

Duct and duce are the roots to many English words, which the following table will plainly show.

DUCT.	No. 1.	DUCE.
<i>Deduct</i> -s-est-eth-ed-ing-er-ion.	<i>Deduce</i> -s-st-th-d-r-ing-ment-ive.	
<i>Conduct</i> -or-ress-ion-itious,	<i>Conduce</i> -ment ive- <i>ness</i> -ible- <i>ness</i>	
<i>Product</i> ion-ive- <i>ness</i> -ile.	<i>Produce</i> -ment-ive- <i>ness</i> -ible- <i>ness</i> .	
<i>Reduct</i> -ion-ive- <i>ly</i> .	<i>Reduce</i> -ment, ible- <i>ness</i> .	
<i>Subduct</i> ion.	<i>Subduce</i> .	
<i>Induct</i> -ion-ive- <i>ly</i> .	<i>Induce</i> -ment, ible.	
<i>Superinduction</i> , superinduce.	<i>Obduce</i> tion.	
<i>Pro-duct</i> -ion-ive- <i>ness</i>	<i>Adduce</i> -tion. ive, ible, nt.	
	<i>Educe</i> , tion.	
	<i>Abduce</i> , tor, tion.	
	<i>Seduce</i> -tion, ment, tive, ible.	
	<i>Introduce</i> -tion, ive- <i>ly</i> .	
<i>Unconducted</i> .	<i>Unconduce</i> ing.	
<i>Unproductive-ness</i> .	<i>Adduce</i> , tion, tive, ible, nt.	
<i>Circumduct</i> -ion.	<i>Unreduced</i> -ible- <i>ness</i> .	
	<i>Irraducible</i> .	
	<i>Unseduced</i> .	
<i>Aqueduct</i> .	<i>Unintroduced</i> .	

#### No. 2. DEJECT,

*To cast down; to afflict; low spirited.*

*Deject*, s, est, eth, ed-*ly*, ing, er, or, ure, ion, ory, *ly*.  
*Object*, s, est, eth, ed-*ly*, ing, er, ion-*able*, tive-*ness-ly*.  
*Abject*, s, est, eth, ed, ing, er; *abject-ly*.  
*Adject*, s, est, eth, ed, ing, er, ion, tive-*ly*, itious.  
*Conjecture*, s, est, eth, ed, ing, er, ural-*ly*, urable.  
*Project*, s, est, eth, ed, ing, er, ion, ure, ment, ile.  
*Reject*, s, est, eth, ed, ing, er, ion, able, *aneous*, (not chosen.)  
*Eject*, s, est, eth, ed, ing, er, ion, ment.  
*Subject*, s, est, eth, ed, ing, er, ion, ive-*ly*.  
*Inject*, s, est, eth, ed, ing, er, ion.  
*Interject*, s, est, eth, ed, ing, er, ion.  
*Unobjectionable*, without fault.

## No. 3. ABJURE,

*To swear not to do, or not to have something.*

<i>Abjure</i> , s, st, th, d, ing, r-s, ment-s, ation-s.	Inflection.	{ <i>Abjure</i> .
<i>Adjure</i> , s, st, th, d, ing, r, ation-s.		{ <i>Abjures</i> .
<i>Injure</i> , s, st, th, d, ing, r, ious- ness, iously.		{ <i>Abjurest</i> .
<i>Conjure</i> , s, st, th, d, ing, r, ment-s.		{ <i>Abjureth</i> .
	Derivation.	{ <i>Abjured</i> .
		{ <i>Abjuring-er</i> .
		{ <i>Abjurement</i> .
		{ <i>Abjuration</i> .

## No. 4. ABRUPT,

*Broken, sudden; to disturb.*

*Abrupt*, s, est, eth, ed, ing, er, ion, ness, ly.  
*Corrupt*, s, est, eth, ed, ing, er, ress, ion, ness, ly, ible-ness.  
*Corrupt-er*, est, ive-ness, less.  
*Incorrupt*, ed, ion, ive, ible-ness, ibility.  
*Irruption*, ive, bursting forth.  
*Interrupt*, s, est, eth, ed, ing, er, ion, edly.  
*Uncorrupted-ness*, ness, ible.  
*Uninterrupted*, ly, unmoved, calm.

## No 5. SCRIBE,

*A writer; to fit one thing to another.*

*Scribe*, s, st, th, d, ing, r, ations; scribble, s, st, th, d, ing.  
*Circumscribe*, (to write around,) *circumscribable-ion*, *ive-ly*.  
*Describe*, (to mention the properties of things) r, *ption-ive-ly*.  
*Inscribe*, (to write on any thing,) r, *ption-tive-ly*.  
*Indescribable*, cannot be described.  
*Prescribe*, (to order) pt, (direction, model prescribed) ion, *ive*.  
*Proscribe*, (to doom to destruction,) r, *ption*, *ive*.  
*Subscribe*, (attest by writing the name,) *pt-ion*, *ive*.  
*Superscribe*, to write on the top or outside.  
*Transcribe*, (to copy,) *pt-ion*, *ive-ly*.  
*Conscript*, (a Roman senator,) ion, an enrolling.

## No. 6.

*Intercept*, s, est, eth, ed, ing, er, ion.  
*Inception*, ive, or, (beginning.)  
*Conception*, ions, ive, ible, acle.  
*Deception*, ions, ive, ible, ibility, ory.  
*Precept*, ion, ive, or, ory, ial.

No. 6. FORM,  
*To make out of materials.*

Form, s, est, eth, ed, ing, er-ly, ation, al-ly-ize, ative, ful, ication, idable-y-ness, less, osity, (beauty,) ula-ry.

*Biform-ity*, with two parts.

*Triform*, with three parts.

*Conform*, able-y, ation, ist, ity, *unconformable*.

*Enform*, to fashion, direct.

*Inform*, (to instruct,) al-ly-ity, ant, ative, ation, idable, ous.

*Misform*, (to put into an ill form,) er.

*Misinform*, (to give a wrong account,) ation, er.

*Outform*, external appearance.

*Perform*, (to execute,) able, ance.

*Reform*, (to form again,) ation, alize, er, ist.

*Transform*, (to change,) ation.

*Uniform*, alike; regimental dress of a soldier.

*Other tables of this kind may be made by the pupil.*

237. DIRECTIONS.

Recite the examples of simple syllables 222: compound syllables. What is meant by a simple syllable? by a compound one? 221. What is said of the accent of compound syllables? 223, 24. Read the examples under 224. Read what is represented under 226.

Recite the words in class No. 1, 227, in a low voice, both syllables on the same degree. Again, raising the last two degrees, now three, now four, five, six, seven, eight. Recite No. two in the same way. No. three. Now in a falling movement. How many consonants in each word in No. 1? No. 2? 3? 4? 5? 6? 7? 8? 9? 10? How many syllables in No. 9? No. 15? 17? 20? Recite No. four with the rising movement thus:

	ing,	ing,	ing,	ing.
r	r	r	r	
shea	sha	sho	cho	

No. five in the same way. No. six and seven. Now the same in the falling movement.

shea	sha	sho	cho
r	r	r	r
ing,	ing,	ing,	ing

Recite No. 9 with the rising movement. No. 10, 11, 12.

## 238. MODULATION OF THE VOICE.

“To modulate signifies to form *sound* to a certain key or to a certain note.”

A proper modulation of the voice in speaking and reading requires a ready command of all its powers in relation to *quality, force, time and pitch*.

You may assume any *degree* of the natural scale (No. 1, 71,) within the compass of the voice, for the key, and *modulate* or vary it from this key note, to suit the *accented* syllables and *emphatic* words, and all the nice shades of thought.

Pronounce the words on the 73d page from No. 12 to 15, and modulate the voice so that the middle syllable shall be one degree above the first and last, thus,

## FIRST EXAMPLE OF MODULATION.

Key note. Sal        i        i        i  
vate, sol        tude, nav        gate.

## SECOND EXAMPLE.

Key note. Sal        i        i        i  
vate,        sol        nav        gate.  
              tude,

## THIRD EXAMPLE.

Key note. Con        sol        tam  
              i        con        i  
              date,        nate.

## FOURTH EXAMPLE.

                              ble? Interrogation.  
                              ma  
Key note. In es        ti  
              es        ti        ma        ble. Monotone.  
                              es        ti  
                              ma  
                              ble. A proper cadence.

“A cadence is a fall of the voice at the end of a sentence.”

Every sentence does not close with a cadence or falling movement, but either *rising* or *falling* according to the sense; which any one may observe by noticing the best speakers and readers, or the natural voice.



## 239. THE SCHOLAR'S

1	2	3	4	5
Shun <i>to avoid</i>	Shut <i>to close</i>	Shove <i>to push</i>	Chud <i>to champ</i>	Chuff <i>a coarse,</i>
Shuns	Shutter	Shovel-er-s	<i>to bite</i>	<i>fat headed</i>
Shunnest	Shuttle	Shovelboard	9	<i>clown.</i>
Shunneth	Shuttlecock	Shovelard	Justify	Chuffily
Shunned	Windowshutter	<i>a bird</i>	Justly-ness	<i>surlily</i>
Shunning	Shut the door	Fire shovel	Justice	Chuffiness
Shunner	Shut your hand	Iron shovel	Injustice	<i>clownishness</i>
Shunless	I shut him up	Shove the boat	Unjustifiable	Chuffy
Nation	It shuts by	Shove the cart	Rejudge, &c	<i>blunt, fat</i>

As soon as a child can make the letters I would have him commence writing words. Let the words be taken in regular order from the tables, commencing at No. 1, 198, that are within the ruled lines. At first set the top line in a good fair hand, and let him copy the same word. Tell him the meaning and use of the word, and let him have no other spelling lesson until the whole thousand words with all their derivations are well understood. Older scholars that can write well, might have a portion of each day for this lesson. From their *dictionaries* they might select the derivations, and write them like the example above. Or the derivations might be prepared by the teacher or one of the scholars, and written upon the *black board*, from which the whole class might copy them, first on the slate, and then into the word book. I have had some classes manifest great interest in writing their word books in this way.

Some words in the tables referred to above will be found to be of little use; let the columns where they occur be left blank, to be filled with more important words, as in the example above. No. 4 and 6, are not important words, or have not derivations to fill the space, leaving room to insert some derivations from No. 9, which are words that should be well understood. It will be found upon trial that very small children will delight in the study of words in this way, but one thing must be observed; not to require too much at first. Five radical words with their derivations would be quite enough, until the mind becomes firmly fixed upon the lesson. While writing the first hundred let all the preceding words be repeated each day: the same course should be

## WORD BOOK.

6	7	8	9	0
Cham <i>a chamber fellow</i> They were merry cham 9 Judicial- cious-ly- ness. Just Unjust No. 4.	Chub <i>a river fish, the chevin</i> Chubbed <i>big headed</i> Chubby Chubfaced <i>having a fat face</i>	Chuck <i>to make a noise like a hen; to laugh; a pat under the chin</i> Chuckle <i>to fondle</i> Chuckfarthing	Judge <i>to decide; one who can discern truth</i> Judger-ing ment-hall- seat-day Misjudge Prejudge No. 6.	Jut <i>to project beyond the main body</i> Jutty <i>a kind of pier</i> Jut-window <i>extending from a building</i>

pursued with the second hundred, and the first hundred be repeated once or twice in a week. A mutual examination of the word book makes a very profitable exercise. Suppose you have a class of ten, let No. 10 give his book to No. 1, No. 9 give his book to No. 10, No. 8 to No. 9, No. 7 to No. 8, and so on, then let the faults in *penmanship*, *orthography*, &c. be noticed; let the words be spelled and defined, and sentences be made from them thus: Frank you must *shun* bad examples. *Shut* your books boys. Do not *shove* me off the seat, James. *This would be learning language methodically and pleasantly.*

After the first hundred words are learned, I would by all means indulge pupils in making Associations with the words of the second hundred, &c. Every association they make *must* be a *mental* exercise; and to make a proper association they must know the meaning of the words used for that purpose.

## EXAMPLE OF ASSOCIATION.

The first word is *shun*. In the second hundred the first word is *sheath* or *sheathe*.

*How can we SHUN the evil of UNSHEATHING the sword?*

In making Associations use any form of the word you please.

When the third table is commenced, associate the three words thus: *shun*, *sheathe*, *chaise*.

*He SHUNNED us because we carried a sword-SHEATH in the CHAISE.*

It may be known in which hundred a word belongs by the vowel sound.

239. *A series of Sentences in which each vowel sound comes before every consonant sound, except the 11th and 12th. They are to be read with nice attention to ARTICULATION and VARIETY of voice. The CAPITALS and POINTS are design- edly omitted.*

under the <i>u-sh</i> -er's care	1	what a confu- <i>s-io</i> -n here
being <i>s-u-ch</i> as I like	2	he is a <i>j-u-dge</i> there
go with <i>u-s</i> there now	3	see that <i>f-u-zz</i> upon it
so qu- <i>o-th</i> the fox	4	I thought of <i>o-th</i> -er themes
now <i>u-n</i> lock doors	5	now he l- <i>u-ll</i> -s to repose
the h- <i>u-l</i> totters	6	his c- <i>u-d</i> is soft
how ro- <i>u-gh</i> it is	7	he is c- <i>o-v</i> -ering it
the r- <i>u-m</i> kills them	8	I'll come <i>u-p</i> with him
now r- <i>u-b</i> it smooth	9	her wing h <i>u-ng</i> dangling
what a b- <i>u-ck</i> he is	0	misers h- <i>u-g</i> their gold

*The second Vowel sound before each Consonant sound.*

I w- <i>i-sh</i> so too	1	I am at l- <i>ei</i> -s-ure now
a w- <i>i-tch</i> she was	2	a long s- <i>ie</i> -ge truly
that wh- <i>i-s</i> -tle again	3	he s- <i>ee</i> -s all of us
I w- <i>i-the</i> the fence	4	now sh- <i>ea</i> -the the sword
I w- <i>i-n</i> the heart	5	the live ee- <i>l</i> is limber
a w- <i>i-t</i> they hate	6	he did a d- <i>ee</i> -d delightful
a wh- <i>i-ff</i> he smokes	7	every e- <i>re</i> I sing
that wh- <i>i-m</i> they had	8	keep w- <i>ee</i> -p-ing Peter
a r- <i>i-b</i> he cooked	9	I'm s- <i>ee</i> -ing them
the w- <i>i-ck</i> they light	0	it fat- <i>i-g</i> -ues me

*The third Vowel sound before each Consonant sound.*

all fl- <i>e-sh</i> decays	1	see the a- <i>z</i> -ure sky
the wr- <i>e-tch</i> killed it	2	hand a ch- <i>air</i> John
the w- <i>e-s</i> -t and east	3	he pr- <i>ay</i> -s with spirit
he lov- <i>e-th</i> our nation	4	now m- <i>ay</i> th- <i>ey</i> do it so
send the e- <i>n</i> -d of it	5	this fine a- <i>le</i> he sent me
you fr- <i>e-t</i> too much	6	will you ai- <i>d</i> me in this
what e- <i>ff</i> -ect has it	7	the w- <i>a</i> -ve-of the sea
now rem- <i>e-m</i> -ber well	8	he is a- <i>p</i> -ish enough
how it e- <i>bb</i> -s & flows	9	he is w- <i>ei</i> gh- <i>ng</i> it out
this is e- <i>x</i> -tra fine	0	that is a g- <i>ood</i> fellow

*The fourth Vowel sound before each Consonant sound.*

(	the s-a-sh shatters	1	(	do a-s you would	
	they m-a-tch well	2		dont be a-g-itated so	
	the l-a-ss says so	3		I do a-s he does now	
	he h-a-th done it	4		I r-a-th-er do it	
	I had a-n apple	5		I sh-a-ll do it then	
	I ate a-t Ann's	6		I have a-dd-ed them	
	it w-a-f-ts me o'er	7		ye h-a-v-e violated it	
	he says I a-m to do it	8		ye h-a-pp-ified them	
	he was a-b-sent then	9		the h-a-ng-ing nests	
	do not a-c-t so dear	0		an old h-a-g came along	

*The fifth Vowel sound before each Consonant sound.*

)	my p-a sh-ows him	1	)	our m-a 's, ye shall	
	my p-a ch-eers him	2		our m-a, J-ane, is here	
	my p-a s-ees him	3		our m-a-'s house is here	
	my p-a th-inks of me	4		our m-a th-en told her	
	my p-a n-amed him	5		our m-a l-oves her	
	my p-a t-ells him	6		our m-a d-id it for her	
	my p-a f-eeds him	7		our m-a v-eiled her	
	my p-a m-eans him	8		our m-a p-ited her	
	my p-a b-ought him	9		that m-a 'ng again!	
	my p-a c-aught him	0		our m-a g-reeted her	

*The sixth Vowel sound before each Consonant sound.*

(	how w-a-sh yours	1	(	where w-a-s yours before	
	how w-a-tch-ed he	2		where the l-a-w he fulfilled	
	how w-a-st thou then	3		where he awe-s him often	
	how wr-o-th he was	4		they awe th-em now	
	how w-a-n he was	5		here the l-aw-n one knew	
	how! w-o-t ye not then	6		has he wr-ou-ght it since	
	how s-o-f-t it was	7		where I s-aw v-irtuous Jane	
	how o-m-nipotent	8		where p-au-p-ers are	
	how o-b-jectionable	9		he was p-aw-'ng sometimes	
	how his o-x did pull	0		where he s-aw-g-old once	



*The seventh Vowel sound before each Consonant sound.*

for s-o s-he said	1	beneath the o-s-ier willow
why so charming	2	now show George a little
why did the so-ci-ety do it	3	now he show-s them well
why take an oa-th then	4	now they owe th-em more
why will no-ne name it	5	now ro-ll them over
why will the to-tal come so	6	now the doe dove down
why! So-phia, do so!	7	now the co-ve comes
why so many of us	8	now I ho-pe you'll do it
why so so-ber Boles	9	now he's ho-'ng the corn
why so careless	0	now the ro-gue goes off

*The eighth Vowel sound before each Consonant sound.*

he ought to show them	1	bring who-se ye will
he ought to choose them	2	bring two James said
he ought to soothe them	3	bring who-se did ye say?
his old too-th was loose	4	bring the soo-thing balm
he ought to noon them	5	bring the foo-l to shame
he ought to tomb them	6	bring the foo-d soon
he ought to fool them	7	bring the too vain to repent
he ought to move them	8	bring the sloo-p to mooring
he ought to boothe them	9	melt the two-ingots
he ought to cook them	0	bring two good things

*The ninth Vowel sound before each Consonant sound.*

your cue she used	1	what a confu-sion here
your cue charmed us	2	what a hu-ge chain
your excu-se is good	3	what! refu-se to do it
but few think of it	4	but few that used it
you knew none of us	5	your ru-le is to do it
your tu-tor used it	6	your due daily claims it
but few feel so now	7	your crew values its use
you assu-me too much	8	your pu-pils purify it
your cu-be does well	9	your sue-'ng him did it
the Du-ke used it	0	your gew-gaws gain it

*The tenth Vowel sound before each Consonant sound.*

here <i>she</i> is	1	is it her- <i>s</i> ye want
go to chur- <i>ch</i> with her	2	I won't ur- <i>ge</i> him now
she nur- <i>ses</i> her	3	I think he err- <i>s</i> very much
think of the ear- <i>th</i> then	4	I go fur- <i>ther</i> than he
I will ear- <i>n</i> it then	5	now unfur- <i>l</i> the sails
do not hur- <i>t</i> him	6	we all hear- <i>d</i> him say so
lay the tur- <i>f</i> round	7	now cur- <i>ve</i> it a little
how fir- <i>m</i> it is	8	this mur- <i>murer's</i> term
he must be cur- <i>bed</i> in	9	he is fir- <i>'ng</i> the house
beauties of Kir- <i>ke</i> White	0	you sir gave it to me

#### 241. DIRECTIONS AND QUESTIONS.

Mention some of the prefixes. Some of the affixes. What is a prefix? 228. What is an affix? What is the use of affixes? 231. What is inflection of words? 234. What are words? 235. *Let the teacher direct as he pleases in the rules of Spelling.* What may all the words derived from the same root or radical be called? 236. Mention some words derived from *duct* and *duce*, from *ject*, *jure*, *rupt*, *scribe*, *cept*, *form*. What do you understand by *modulation*? 238. Pronounce the examples given and others of your own selecting. Describe the manner in which the Word-book is to be used. Give other examples of *association*. Read the examples 240. I wish you to make some tables, in which each vowel sound shall come *after* every consonant.

“ All nature is but art unknown to thee;  
 All chance direction which thou canst not see;  
 All discord, harmony not understood;  
 All patrial evil, universal good.  
 And spite of pride, in erring reason's spite,  
 One truth is clear, *Whatever is, is right.*”

## SOCIAL LESSONS, NO. 2.

### *Of the Main Principles of Language and Parts of Speech.*

#### 1. FIRST MAIN PRINCIPLE.

EVERY THING MUST HAVE A NAME.

2.—1. Mary, we have two kinds of names.

3.—2. I have noticed that. The same name may stand for a whole race of animals, or kind of objects, or for a single being or thing.

4.—1. Please give a few examples.

5.—2 Beings, spirits, man, beast, fish.—Common names. } nouns.  
William, John, Maine, Boston. -- Proper names. }

6.—1. The name, animal, is common to all creatures that breathe. The name, man, is common to the whole race of human beings, or to any person of the male kind. The name, brute, is common to all animals except man. The name, fowl, is common to all animals that have wings, and claws, a bill and feathers. Be so good as to give several examples of proper names or nouns. No. 2, 73.

7.—2. Benjamin, James, George, Charles. } Masculine gender.  
Caroline, Elizabeth, Mary, Maria. } Feminine gender.  
Providence, Hartford, New-York. } Neuter gender.

8.—1. Now, if you please, I will hear some examples of common names or nouns. No. 2, 5.

9.—2. Man, gentleman, master, boy, lad. } Masculine gender.  
Woman, lady, mistress, girl, sister. } Feminine gender.  
People, folks, company, children. } Common gender.  
Knife, handle, blade, spring, edge. } Neuter gender.

10.—1. Any one must see a great convenience in having words to denote the *different sexes*, as well as words that will apply to either. Mention other names: some that will signify one of a kind, and some that will signify more than one.

11.—2. Book, essay, muff, watch, wish, cargo. } Singular number.  
Books, essays, muffs, watches, wishes } Plural number.

12.—1 Mary, I wish you would not be quite so particular to select such hard names, by and by we can better attend to these nice distinctions. Please try again.

- 13.—2. Tree, root, trunk, body, limb, branch, } One.  
 Trees, roots, trunks, bodies, limbs. } More than one.

14.—1. That will do better. Mention the parts of a clock in the singular and plural number, the parts of a house, of a garden, the things that grow in a garden. Mention the names of some of the parts and places of a city or town, the names of some things seen in the market, in the street, in a hard-ware store, in a jeweller's shop or store, in a tailor's shop, in a fancy store.

### 15. SECOND MAIN PRINCIPLE.

EVERY OBJECT HAS PROPERTIES OR QUALITIES.

Here is an apple, mention some of its qualities.

- 16.—2. Large, great, smooth, soft, tender, white, light, } Adjec-  
 small, little, rough, hard, tough, red, heavy. } tives.

17.—1. Qualify a pen, a peach, a quince, an orange, lemon, squash, cucumber, watermelon, muskmelon, bean, wasp, fly, dog, house, fish, eel, snake.

### 18. THIRD MAIN PRINCIPLE.

EVERY THING IS, HAS, AND DOES.

19. I will place the book on the table. Can that book move itself? It merely *remains*, stays, exists: it *is*! Strike your hand against it. There! now *what was done*? The book *was* moved by the knock of your hand; and of course you or the power of your arm *was* the cause. Thou didst *move* the book! What else canst thou move?

20. The pen *is*. The pencil *is*. The brush *is*. } *is*  
 The pen *has* powers. The pencil *has*. The brush *has*. } *has*. } Verbs.  
 The pen *does* it. The pencil *does* it. The brush *does*. } *does*.

21. Be, have, do. } Verbs. { Present tense or time.  
 Was, had, did. } { Past tense or time.  
 Being, having, doing. } Present participles. { Derived from  
 Been, had, done. } Perfect Participles. { verbs.

I would, as far as possible, keep the scholar's mind fixed upon *objects*, rather than *words*. No. 2, 134. Let it be the aim of the teacher to *enlighten* the mind of the young pupil, rather than to *load* it with *technical* terms that cannot reach the understanding. No. 3, 22.



## 22. AUXILIARY VERBS.

- 1 Could, implies *power*.
- 2 Might, liberty, possibility.
- 3 Would, willingness, inclination, determination.
- 4 Should, necessity, obligation.
- 5 Did.
- 6 Do.
- 7 Shall, similar to No. 4. No. 3, 66, 73.
- 8 Will, 3.
- 9 May, 2. No. 4, 11.
- 10 Can, 1.
- 11 Must, implies obligation.

23. We can make three *Conjugations* by the union of the auxiliaries and the verb to BE, to HAVE, and to DO.

## 1ST CONJUGATION. 2D CONJUGATION. 3D CONJUGATION.

1	could	be.	1	could	have.	1	could	do.
2	might	be.	2	might	have.	2	might	do.
3	would	be.	3	would	have.	3	would	do.
4	should	be.	4	should	have.	4	should	do.
5		was.	5		had.	5		did.
6		am.	6		have.	6		do.
7	shall	be.	7	shall	have.	7	shall	do.
8	will	be.	8	will	have.	8	will	do.
9	may	be.	9	may	have.	9	may	do.
10	can	be.	10	can	have.	10	can	do.
11	must	be.	11	must	have.	11	must	do.

## 24. Recite the

## PERSONAL PRONOUNS.

1st per. singular.	I	my	mine	me	myself	} Common gender.
2d per. plural.	We	our	ours	us	ourselves	
2d per. singular.	Thou	thy	thine	thee	thyself	
2d per. plural.	Ye	your	yours	you	yourselves	
3d per. singular.	He	his	his	him	himself.	} Gen- der.
3d per. singular.	She	her	hers	her	herself.	
3d per. singular.	It	its		it	itself.	
3d per. plural.	They	their	theirs	them	themselves.	

These words are used instead of nouns.

25. First person denotes the person speaking.  
 Second person denotes the person spoken to.  
 Third person denotes the person spoken of.

1st                      2d,                      3d.  
 I speak to thee about him.

- 26.—1. Mary, what did you do to the book just now?

Subject. Affirmation. Predicate.

- 27.—2. *Proposition.* I moved the book. *Simple sentence.*  
 Agent. Verb. Object.

- 28.—1 You may make some simple sentences by associating the pen with the pronouns.

#### AN EXERCISE UPON THE PERSONAL PRONOUNS.

- 29.—2. I own this pen. It is my pen. It is mine. It belongs to me, for I bought it myself.
- |      |       |        |      |      |            |
|------|-------|--------|------|------|------------|
| We   | our   | ours   | us   | we   | ourselves  |
| Thou | thy   | thine  | thee | thou | thyself    |
| Ye   | your  | yours  | you  | ye   | yourselves |
| He   | his   | his    | him  | he   | himself    |
| She  | her   | hers   | her  | she  | herself    |
| It   | its   | its    | it   | it   | itself     |
| They | their | theirs | them | they | themselves |

- 30.—1. Now write the same lesson interrogatively.

- 31.—2. Do I own this pen? Is it my pen? Is it mine? Does it belong to me? Did I buy it myself?
- |      |       |        |      |      |             |
|------|-------|--------|------|------|-------------|
| We   | our   | ours   | us   | we   | ourselves?  |
| Thou | thy   | thine  | thee | thou | thyself?    |
| Ye   | your  | yours  | you  | ye   | yourselves? |
| He   | his   | his    | him  | he   | himself?    |
| She  | her   | hers   | her  | she  | herself?    |
| It   | its   | its    | it   | it   | itself?     |
| They | their | theirs | them | they | themselves? |

- 32.—1. What word can you insert instead of the word, this? what instead of pen? what instead of belong? what instead of buy? Please conjugate the first sentence in the 29th lesson.

- 33.—2. 1 I could own this pen. 1 Thou couldst own this pen.
- |          |                      |            |                      |
|----------|----------------------|------------|----------------------|
| 2 might  | it                   | 2 mightst  | it                   |
| 3 would  | <i>Read we,</i>      | 3 wouldst  | <i>Which word</i>    |
| 4 should | <i>instead of I.</i> | 4 shouldst | <i>is the agent?</i> |
| 5 did    | <i>Now ye.</i>       | 5 didst    | <i>which the ob-</i> |
| 6 do     | <i>Now they.</i>     | 6 dost     | <i>ject?</i>         |
| 7 shall  | <i>How many</i>      | 7 shalt    | <i>Emphasise</i>     |
| 8 will   | <i>simple sen-</i>   | 8 wilt     | <i>the subject,</i>  |
| 9 may    | <i>tences in</i>     | 9 mayst    | <i>the affirma-</i>  |
| 10 can   | <i>this lesson,</i>  | 10 canst   | <i>tion, the</i>     |
| 11 must  | <i>No 27.</i>        | 11 must    | <i>predicate.</i>    |

- 34.—1. 1 It could be my pen. 1 It could be mine.
- |          |          |          |            |
|----------|----------|----------|------------|
| 2 might  | be mine. | 2 might  | be my pen. |
| 3 would  | be       | 3 would  | be         |
| 4 should | be       | 4 should | be.        |



58. FIFTH MAIN PRINCIPLE.

AN OBJECT MUST OCCUPY SPACE OR PLACE, EITHER TO BE,  
TO HAVE, OR TO DO.

Where? Here. There.	$\left\{ \begin{array}{l} \text{Somewhere.} \\ \text{Anywhere.} \\ \text{Nowhere.} \\ \text{Everywhere.} \\ \text{Elsewhere.} \end{array} \right\}$	<p>Relatives of place. No. 5, 74.</p>
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59. SIXTH MAIN PRINCIPLE.

EVERY ACTION REQUIRES SOME TIME.

When? Now. Then.	$\left\{ \begin{array}{l} 1 \text{ Before that time.} \\ 2 \text{ Until that time.} \\ 3 \text{ When it is or was.} \\ 4 \text{ While it is doing.} \\ 5 \text{ After that time.} \\ 6 \text{ Since that time.} \end{array} \right\}$	<p>Relatives of time.</p>
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SEVENTH MAIN PRINCIPLE.

ACTIONS MUST BE REASONABLE OR UNREASONABLE.

Why? Because. Therefore. Wherefore. For. Relatives of Reason.

60. EIGHTH MAIN PRINCIPLE.

EVERY SENTENCE MUST BE EXPRESSED AFFIRMATIVELY  
OR NEGATIVELY,

61. I could be, I could have, I could do. Affirmation.  
I could not be, I could not have, I could not do. Negation.

62. NINTH MAIN PRINCIPLE.

EVERY DECLARATIVE SENTENCE MAY BE CHANGED TO AN  
INTERROGATIVE ONE, EITHER BY CHANGING THE POSI-  
TION OF THE WORDS OR BY THE SLIDES OF THE VOICE.

63. I could be writing. Declarative sentence.  
I could be writing? Question by sliding the voice upwards.  
Could I be writing? Question by changing the position of the agent.  
I could not be writing. }  
I could not be writing? } Negative sentences.  
Could not I be writing? }



## 64. TENTH MAIN PRINCIPLE.

EVERY SENTENCE MUST EXPRESS CERTAINTY OR UNCERTAINTY, BE EXPRESSED CONDITIONALLY OR UNCONDITIONALLY.

65. I could have been writing. Certainty.  
 Perhaps I could have been writing. Uncertainty.  
 Were it necessary I would write. Condition.

66.—1. Mary, you know that children are directed to do this, that, and the other, by their parents and masters. Do you ever command your parents to do things for you?

67.—2. I *ask* them to assist me. *They* command *me* to do many things for *them* and for myself, and others.

68. My mother said to me, Mary, { *sweep* the floor. } Imperative mood.  
 { *wash* the cups. }  
 { *dress* the children }

69. I swept the floor and washed the cups. } Indicative mood.

70. This cup will break if I let it fall. } Subjunctive mood.

71. I ought to *work*, to *sew*, to *knit*, to *study*. } Infinitive mood.

72.—1. A pen is a pen. Identical Proposition. No. 1, 118  
 A pen is elastick. Instructive Proposition.

## QUESTIONS AND DIRECTIONS.

73. Repeat the main principles of Language. How many kinds of names have we? No. 2, 2. Give me some examples of common names, of proper names. What are names called? 5. To what is the name animal common? Give examples of proper names denoting masculine gender, feminine gender, neuter. 7. Now common names of the masculine gender, feminine, common gender, neuter. How many genders have words? Name them. 9. What gender is man? woman? people? knife? Give examples of nouns that will mean one of a kind? Now some that will signify more than one. 11. When is a name in the singular number? When it means one. 13. When the name means more than one in what number is it? Tell me some of the ways of forming the plural number from the singular. 11.

74. What are those words called that are used instead of nouns? 24. Recite the personal pronouns. Now those in the first person singular, first person plural. Second per-

son singular, plural; third person singular, masculine gender, third person singular, feminine, third person singular, neuter, third person plural, masculine, feminine and neuter. What does the first person denote? second? third? 25. Give examples of sentences in the first person singular, first person plural, second person singular, second person plural, third person singular, masculine gender, feminine, neuter, third person plural. When you say, I walk, I am, I jump, which word is the agent? 27. When you say, I strike a boy, I strike a girl, I strike a dog, which word is the verb? When you say, I strike a boy, I thump a boy, I knock a boy, which word is object? When you say, that house is *my* property, that is *my* barn, that is *my* horse, which word denotes possession? What do you mean when you say, that horse is mine, that house is mine, all these things are mine? (I mean the same as if I should say, that house is my house.)

75. What is the second main principle of language? No. 2, 15. What do you call those words joined to nouns to express the qualities of objects? 16. No. 3, 4. Give me some examples in the positive degree. 55. In the comparative, in the superlative. Have you noticed how the comparative is generally formed from the positive? Compare some object that is a male with a female. (Women are more beautiful than men.) Compare the first person singular with the second person singular. (I am richer than thou, I am prouder than thou, &c.) Art thou better than I? Art thou happier than I? How can you make other comparisons of the pronouns? Now compare some things of the neuter gender, making use of pronouns that imply possession. (My gown is *handsomer* than thine. My gown is *handsomer* than your bonnet.) What two things are compared? What word is used to compare them? What part of speech is it? In what degree of comparison is the adjective? Give me some examples now in the superlative degree. (I picked the *best* rose on the bush, the *best* apple on the tree, the *best* watermelon on the vine.) What else could you pick from a vine?

76. What is the third main principle of language? 18. What do you call those words that express being, having, or doing? 20. Give some example of the simple being of some objects, in the singular number. (The pen is. 20.) Now plural. (The pens are.) Now in past time, singular num-

ber. Now plural. 21. When you say the pens were, which word is agent? Is it singular or plural? Does the verb relate to present, past, or future time? Give some example of future time. (I shall be.) What or who else shall be?

77. Repeat the auxiliaries. 22. What does *could*, imply? Tell me what thou couldst be. What thou couldst have. What thou couldst do. Who else could be, have, and do the same? What do you mean when you say, "I could knit?" What couldst thou not be, have, or do? (I could not be a tree,) &c.

78. What is the second auxiliary? What does it imply? Have you not power to do many things which you have not liberty to do? Who gives you liberty to do acts? What did your parents tell you that you might be, have, or do? ('They said I might *be* a monitor.) What else? (That I might *have* a new frock. That I might *learn* to sing.) What other auxiliary means the same as might? Tell me what scholars *may* be, do, or have. What may teachers do, parents, doctors, ministers, &c?

79. What is the third auxiliary? What does it imply? Tell me what you are *willing* to be, or *would* be. What would you *have*? What would you have loved? What would you have hated? eaten? drunken? heard? seen? smelled? tasted? felt? From what are these words derived that follow have? 21. What are they called? 21. What wouldst thou have been? (I would have been a teacher.) How wouldst thou have been? (I would have been more studious.) When wouldst thou have been? When wouldst thou have been there? What wouldst thou have been doing? (I would have been writing.) What dost thou mean when thou dost say so? (I intimate my wish, desire, inclination, pleasure of doing.) What do I mean when I say, "James said he *would* go there in spite of him?" Give examples like this: I thought he would come yesterday. Like this: I think he will come tomorrow

80. What is the fourth auxiliary? What does it imply? What is the mate to it? What is its number? Give examples, and associate with it the articles and defining adjectives No. 3, 19. (Every one *should* be honest.) That man *should* be governor, (of what?) My nephew *should* go



somewhere, (where?) Of which gender is the word nephew? What does the word *my* imply? Tell me what a little boy should not do, a little girl, a little dog. Tell me what a teacher should not do, a doctor, a farmer, a merchant, a teamster, a miller. Make some sentences like this: What *should* I do, father, if not that? (if not what?) Now like this: How should I do it, or have done it? Now, where, when, why, or wherefore? I shall tell you more, and you *shall* attend to it.

81. How many conjugations can we make? 23. How are they made? Repeat the first conjugation. What verb is joined with the auxiliaries here? Recite the second conjugation. What verb in this? The third. What verb in this? In the first you can use only the verb, *be*. In the second, only the verb, *have*; but in the third, you can conjugate almost every verb except the verb, *be*. Now I ask *what* could be? Your answer must take the place of *what*? (A house could be.) Conjugate it. Is your agent singular or plural? In which person is it? What else could *be*? Conjugate in the first person singular. 33. (Let the teacher assist the very young pupil here.) First person plural, second person singular. Spell the auxiliaries in the second person singular. 33. You can say the house could be *building*, and the house could be *built*. From what are building and built derived? 21. What do you call such words? 21. What else besides the house could be built? What else could be done to the house? (It could be *formed*, raised,) what else?

82. Recite the second conjugation. What is the second main principle of language? What *has* a tree? (It *has* roots. It *has* a trunk or body.) Conjugate the last sentence. What more *has* a tree? (It *has* limbs, &c. &c.) Has a tree ever *done* any *actions*? (It has grown. It has borne fruit. It has shaded us.) Conjugate the last sentence. What *must* have shaded us? What participle follows *have*? The present or perfect? From what verb is the word shaded derived? What is the present participle of shade? Form some sentences from this text: "The scholars have been happy." First tell me what, which, or *how many* scholars have been happy. 57. No. 3, 19. Now tell me who else besides "scholars" have been happy. (Here the teacher may direct the pupil to mention names, first in the singular



number, of different genders, then in the plural.) Conjugate the text Which word is agent? In what other condition may we suppose the scholars to have been? (They have been unhappy, &c. &c.) Where? when, or how often? Why or wherefore? Now from this text: "They have been monitors." What else may we suppose scholars to have been? (They might have been assistants, &c.) Suppose you take the word "teachers" for agent. What could they have been? The word mistress, gentleman, merchant. If the gentleman had been a merchant, "what must he have been doing?" (He must have been buying and selling, reckoning and writing, &c.) Buying what? Selling what? Trusting whom? Settling with whom? Dunning whom? Trading with whom? What participle follows the participle, been, in this text? "What must he have been *doing*?" Form some sentences like this: "The goods have been bought, sold, used." What goods? (Cloth has been bought.) By whom? (The teacher should frequently ask which word is agent. What number? person? gender?)

83. Recite the third conjugation. 23. What verb is joined with the auxiliaries in the third? I ask, "What does it?" The agent must take the place of "what," thus, *A knife* does it. What else might do it? A knife or any thing else does *what* to it? The answer now must take the place of the verb, does. "*A knife cuts it.*" Now comes another question: The knife cuts *what*?

*The knife cuts a pen.*

What else might cut a pen besides a knife? By what means? How many knives? What other words can you substitute instead of the verb, cut? What else beside a pen could you cut with a knife? How could you cut a pen? (smoothly.) Where? When? Why? What does the sun do? the air? rain? snow? rivers? lakes? What does a wagon? a ship?

84.—2. To amuse myself, sir, I have written some exercises upon the auxiliaries, for the benefit of little Jane, and with your leave I will read them. Read what?

85.—1. I will hear you. I hope you have something interesting and easy for a little child to understand. Read in a natural voice.

## POWER.

86.—2, *Can, canst, could, couldst.*

Jane, you *can* do many things. You *can* smile You *can* laugh. You *can* cry. You *can* move your hands, your fingers, head, eyes, and lips. You *can* hear, see, smell, taste, feel, and *think*. You *can* walk, run, come and go. You *can* sit in a chair, take hold of the table, open and shut the door, hang up the brush and broom, and a great many *acts*, more than I *can* mention.

Ma, said little Jane, *can* I go and play? Her ma said she *could*. So Jane was going to play, thinking that her ma had given her *liberty*; she did not ask if she *might* go, but said she, "*can* I go," which means just as if she had said:—"Have I *power* to go." We have *power* to do many things that we have not *liberty* to do. Jane has *power* to break the dishes, but she has not *liberty*. She could throw her bonnet into the fire, but her ma never gave her *liberty* to do such things.

Now, said Jane to her pa, who had just come in, hear me tell what I *can* do. I *can* say the vowels, soft and loud, in a high or low voice, in quick time or slow time. I *can* slide the voice upwards or downwards. I *can* unite each vowel with each consonant, each vowel with each vowel, and that will make the diphthongs you know, pa. I *can* spell a great many words too, all the personal pronouns, the auxiliaries, could, couldst, might, mightst, would, wouldst, should, shouldst; was were, wast, wert; be, am, are, art, is; had, hadst, have, hast, has, hath; did, didst, do, dost, doest, doth, doeth; shall, shalt, will, wilt, may mayst, can, canst, must. I can make a great many sentences, like these; I *can* hear what pa says, what ma says, what brother says, what sister says, what grand-pa says, and what grand-ma says. I *can* hear the birds sing and frogs peep, and can *hear* the hens and cats, and dogs, and wagons, and bells, the wind, the thunder, and rain. Now pa, do you wish to have me tell what I *can* see, and *smell* and *taste* and *feel*.—O! you *could* not wait to hear me tell half the sentences, that I *can* make. I asked ma, if I *could* go and play, and she said that I *could*, but she said *that* was not getting liberty. *Can* I go now pa? You mean to ask if you *may* go. Having *power* to go, and getting *liberty*, are quite different. Well *may* I go, pa? you *may* go if you *can*.

## LIBERTY, POSSIBILITY.

*May, mayst, might, mightst.*

87. How came you out here, said John, who was in the garden, to little Jane as she came dancing along the walk? O! pa said I *might* come. *May* I stay out here with you a little while? Yes, just as long time as you please. Well what *may* I do here. You *may* pick a rose, a lily, and a pink, and as many strawberries as you want. No, said Jane, ma told me not to touch one single thing of hers in the garden, so I *may* not do it (do what?) Well, you *may* run about and play with your kitten and *look* at the things.

Little Jane knew what it was to rain, and hail, and snow; she had seen the red lightning, and heard the hoarse thunder, Said she, ma, *may* I go and visit Julia, to day after dinner? It being cloudy and her ma thinking that it *might* rain, did not tell her that she *might* go. If you go you *may* get wet, said her ma. It *may* be fair to-morrow, then I *may* let you go. It *may* not rain one drop to day, ma, and if it do not, I do not see why I *may* not go!

## WILLINGNESS, INCLINATION, DETERMINATION.

*Will, wilt, would wouldst.*

88. What do you mean, Jane, when you say that you *will* be a good girl? I mean that it is my *wish*, my *intention* to do what ma and pa say is right and what I think is right. I wonder why Nancy behaves as she does. Were I in her place, I *would* do I think a little better than she. I heard her tell her mother the other day, that she *would* not wear her old frock to school any more, and said she, I *will* burn it. No! I hope not, said her ma. I *will* do it, said the naughty girl. What did Nancy mean when she said, she would not wear the frock? She expressed a *determination* not to do an action. What did you mean, when you said, that you would do better than Nancy, had you been in her place? I expressed a *willingness* or an *inclination* to do an action.

A boy carried his old shoes, as he thought to a good shoemaker, to have new taps put on them, the man *said* he *would* do it. When *will* you come after them, said he to the boy.

*Will* you have them done by next Monday? *I will* said he. *Will* you come then for them? *I will*. The boy went, but, to his great disappointment, he found that the shoes had not been touched, and the shoe-maker said that he *would* not do them at any rate. Why! what is the matter, you said you *would*! *I would* have carried them to some other shop, had I known this. *I would* that such men, who will not keep their word were scarce. Thou *wouldst*, said the man quite in a pet? Yes, *I would*! *I am not inclined* to have much to do with such men; *I wish* I was free from them, and *I am* determined to shun such examples. *I will* give my support to those who *would* speak the *truth* in any condition.

## NECESSITY, OBLIGATION.

*Shall, shalt, should, shouldst.*

39. Thou *shouldst* obey thy parents, thou *shouldst* take care of thy clothes, thy books, and all thy property. Why *should* I do it? Why *shouldst* thou ask such a question. *Should* thou not do it, *I should* be ashamed to call thee sister. *I should* not care much for that. (In this last sentence *should*, merely relates to time and condition.) Thou *shouldst* know better than to speak so. (Speak how?) *I know* it Mary, *I only* said so for talk's sake. *I know* *I should* do better than Nancy, and *I mean* to do as well as *I can*! you *shall* tell me, Mary, what *I should* do when *I go* abroad. No *I should*'nt lest you *should* appear unnatural.

## ABSOLUTE NECESSITY.

*Must.*

90. Pa, now will you hear me tell what *I must* do? *I must* open my eyes to see objects, *I must* give attention to what *I* hear, and see, and smell, and taste and touch, to understand the shape, the colour the weight and motion and condition of objects. To gain the love of my little play-mates *I must* be very kind to them, *I must* talk pleasantly to them, *I must* give them some of my pretty things and invite them to visit me. And pa, *I must* do what you tell me, and what ma tells me. *I must* not speak a word to ma when she is talking with any body, to interrupt her. When *I ask* her for any thing, you know pa, she *must* either grant my wish or not.



Well, if she says, *no*, or that she does not wish to let me *have* or *do* what I desire, I *must* not say that I *will have* it, or that I *will* do it, but I *must submit* to what she directs. And when brother John offers to teach me, I *must* not refuse to attend to what he tells me, because he is older than I, and knows *more* than I, and *he must* not refuse to teach *me*, must he pa? I did not tell John that he *must* teach you. I only told him that he *might* do it. Well, pa, *do* tell him that he *must* do it. Your brother is a good little boy, and I hope that he will help you all he can without my telling him that he *must*.

91—1. Have you taught Jane to read these lessons? In what number and person is this last exercise—90. Let me hear you read it in the first person plural.

#### EXAMPLE.

92—2. Pa, now will you hear *us* tell what we must do? We must open *our* eyes to see objects &c. &c. and I can read it in the second person singular, thus. Pa, now hear me tell what thou must do, thou must open thy eyes to see objects &c. &c.

93—1. Can you read it in the second person plural?

#### EXAMPLE.

94—2. Thus? Pa and ma, I will tell you what ye must do; ye must open your eyes to see objects; ye must give attention &c.

95—1. Now read in the third person singular masculine gender. Now feminine. Now neuter? (A thing without life cannot open its eyes! Well an infant can.) Now in the third person plural. Read No. 86 in different persons and numbers. Now try some of the other lessons. (Let the teacher help the pupil here a little.) The child will in a short time in this way understand what is meant by the agent's governing the verb, and the verb's agreeing with the agent. And this exercise will be found upon trial to be one of the best to produce a natural style of reading.

96—2. I find too that I can substitute other auxiliaries instead of the ones used.

97—1. Let me hear you try. In 90, substitute some other one instead of *must*. Read one that will imply power. Now one that will imply liberty, &c. thus: Pa, now *can* you hear me tell what I *can* do. Pa, now you *may* hear me tell what I *may* do, &c. &c.

98—1. Give me some examples of person according to the text. 25. Vary the third person. Of whom or what canst thou speak besides him? What other words can be substituted for the word *thee*? What for *I*? What does first person denote? Second person? Third person? For what are pronouns used? Recite the personal pronouns.—Speak them quick and forcible, thus,

I! my! mine! me! myself!

Now recite them in columns.

99. Give some examples of simple sentences. 27. Affirm something more of thyself. What couldst thou break? lend? tie? fold? wash? wet? spill? fill? Who else could do these acts? Now let me hear thee *deny* something of thyself. Tell me what thou canst not *break*, lift, draw. Tell me what thou canst not *be*, what thou canst not *have*.

100. Recite the 29th in a soft, low, smooth voice. Now a little higher and a little louder, but soft and smooth. Now recite 31, and observe the change in the movement of the voice. To ask a question, where do you place the agent? (Between the auxiliary and the verb.) Now read it negatively.

101. Answer the questions, and recite as directed in No. 32, 33, and compose other examples like them.

102. Read from 35 to 51, and substitute some other name instead of the word, apple, some other name besides John, let something else be done beside writing, &c.

103. What is the fourth main principle of language? 54. What are those words called that are *names*? 5. What are those words called that express the properties or qualities of things? 16. What are those words called that express the *being*, *having*, and *doing* of objects? How many degrees have adjectives? Name them. 54. How many have adverbs? Name them. 55. Give some examples of words relating to quantity. 56. Some relating to number. 57. What

is the question relating to quantity? (How much?) What is the question relating to number? (How many?) Give examples of words relating to number. No. 3, 15.

104. What is the fifth main principle of language? 58. What are some of the words relating to place? Can you do an action without occupying some place? No. 3, 74.

105. What is the sixth main principle? Recite the six principal relatives of time. Which of the six is used interrogatively? Tell me what you did *before* you did something else, or *before* something else was done. (I studied my lesson *before* I recited. I studied my lesson *before* I wrote the letter, &c. &c.) Give examples of the word *until*. (I studied *until* I had learned my lesson perfectly.) What other sentences can you make from that text? Now from the third relative of time. 59. Now from the fourth, the fifth, the sixth.

106. What is the seventh main principle? Had you good reason for studying the simple elements of speech? Say *yes* or *no*. What are some of your reasons for your doing or not doing it? I learned the order of them and recited them to *improve my voice*. In this sentence, "I knocked the book," can you tell *why* the word, I, is said to be in the nominative case? Can you tell *why* it is called a *pronoun*? *Why* it is first person? *Why* it is common gender? *Why* it is singular number? Can you tell *why* the word knocked is called a *verb*? *Why* it is said to be in past tense? Can you tell *why* the word, *the*, is called an article? Can you tell why the word, book, is said to be objective case? *Why* it is singular? *Why* it is neuter gender? Can you tell why the sentence is called simple? (Ask your teacher.) *Why* is it called an affirmative sentence? *Why* do we wear more clothes in the winter than in the summer? *Why* do some people fear to go in the Steam-boat? *Why* do not all fear it? *Why* do some have better and larger houses than others? Tell me what you wish to do, and the reasons for so doing. (I wish to go home to *take some refreshment*, to relieve my mind from study, *for exercise*, and *that* I may see and converse with my parents, and give sister Jane and brother John a lesson.) Then you have several reasons for doing one thing?

107. What is the eighth main principle? 60. Express

some sentences affirmatively. Some negatively. Read the 33d section negatively. The 39th.

108. What is the ninth main principle? 62. Tell me how this is done. 63. Give examples of each method. Form some sentences from the general relative, What, From Who, How, Where, When, Why.

109. What is the tenth main principle? 64. Give examples that will express certainty. 65. Uncertainty, condition. What is stated in 66? 67? Give examples in the imperative mood. 68. (If the teacher please, the pupil may be told that mood is the manner of representing being, having, and doing; but I would not at this place say any thing of it to the young child. It can be better learned by and by.) What do you do when you say, John, come here? I speak a sentence in the imperative mood. I command a second person to do an action. Give several examples and let the agent be expressed. John, go thou to the door. Where is the agent placed? Girls, take pains with your writing. What is agent to take? Is it singular or plural?

110—2. I have written a few sentences in the different moods. May I read them, sir?

111—1. O! certainly. Read in your best style.

#### IMPERATIVE MOOD.

*Commanding, exhorting, entreating, praying.*

My brethren, *cease* to do evil and *learn* to do well. Go ye not in the way of evil doers, but *be* ye kind one to another, and *bear* one another's burthens. *Be* content only with the strictest virtue and piety. *Let* no opportunity of doing good pass unimproved. O Father, *incline* us to do our duty. *Suffer* us not to wander from thee, but *bind* us to thyself by thy good spirit. O my soul, *praise* thy Maker for his great mercy and loving kindness.

112—2. Now, sir, according to your method of making every thing easy and natural, I take the very same subject and change it into the

#### INDICATIVE MOOD.

113. We *cease* to do evil and *learn* to do well. We *go* not in the way of evil doers, but we *are* kind one to another,



and *bear* one another's burthens. We *are* content only with the strictest virtue and piety. We *let* no opportunity of doing good pass unimproved. O Father, thou *dost incline* our hearts to do our duty. Thou *dost not suffer* us to wander from thee, but *dost bind* us to thyself with thy good spirit. O my soul! thou *dost praise* thy Maker for his great mercy and loving kindness.

#### THE POTENTIAL AND SUBJUNCTIVE MOODS.

114. O *could* I believe that ye *had* ceased to do evil and *had* learned to do well, I *should* indeed have reason to rejoice. *Did* ye not go in the way of evil doers, how much evil *would* ye shun. *Were* ye content only with the strictest virtue and piety, what happiness ye *might* enjoy. How *could* ye *let* such opportunities of doing good pass unimproved.

#### INFINITIVE MOOD.

115. Ye ought *to cease to do* evil, and ye ought *to learn to do* well. Ye ought not *to go* in the way of evil doers, &c. *To cease to do* evil and *to learn to do* well, is the duty of every sinner.

116—1. Let me hear you, Mary, associate with the principal verb the auxiliary, *Do*, which in that place will imply entreaty. 111. My brethren now *do* cease to do evil, and *do* learn to do well, &c.

117—2. I heard Jane speaking in this mood the other day. Said she, ma, will you buy me a pretty little doll when you go to Mr. Chapin's store? No, my dear, I had rather buy you a new book or a new frock. Why! ma, Julia has one, and Caroline has one, and why can't I have one? am I not a good girl? Well, I do not wish to pay away money for such useless things, said her prudent mother. *Do!* ma, buy me one play-thing, only just one! I will be a good little girl, and say all my lessons as nicely as I can; now *do* buy me a doll! Will you ma?

118—2. Jane, said Mary, let me hear you speak a few identical propositions. 72. So Jane went on to state. Said she, "*Fire is fire, smoke is smoke, coals are coals, a*

*table is a table.* Then she was called upon to affirm or deny something of an apple, making Instructive propositions. *That apple is sour. It is round, &c.* What could she affirm of a tree, a rock, a book, a house, a girl, a boy, a dog, a horse, a fly?

119--1. I will now tell you a few things, which you will be able to comprehend more and more as you pursue this subject. You know, Mary, that when we *look* at an *object*, we behold its situation; its *shape*, its *size*, *colour*, and thus do we gain *perceptions* of its *being*. If we *feel* of it, we perceive its *softness*, or *roughness*. By *moving* it, or by applying strength to it, we judge of its *weight*. And thus it is by *observing* objects, that we come by certain *sensations* of mind, called *Ideas* or *Understanding*, and the main object of *Language* is to *express* the *Ideas* we have in our minds to the *Understanding* of others; therefore we may say that,

120. *Language* is the expression of *Thought* or *Ideas*.

121. *Language* is *Natural* or *Artificial*, expressed by signs.

122. The signs of *Natural Language* are the *features* of the face, *tones* of the voice, and *gestures* of the body.

123. "The signs of natural language have the same signification in all climates and in all natures."

124. *Artificial language* is of two kinds, *Spoken* and *Written*.

125. The *signs* of the spoken are articulate *sounds*, addressed to the *ear*.

126. The *signs* of the written language are characters addressed to the *eye*, representing articulate sounds.

127. A *Living Language* is one that is spoken at the present day, a *Dead Language* is one that has ceased to be spoken by any nation.

128. The *Idioms* of a language are its peculiarities, wherein it differs from all others in its construction.

129. *Grammar* is a *System* of *Rules* and *Observations* drawn from the common speech of mankind, and teaches to collect, arrange, and express our thoughts in a proper manner

130. Grammar is Universal and Particular. Universal Grammar treats of the general Principles of Language. Particular Grammar treats of one particular language.

131. How do we obtain perceptions of an object's being? No. 2, 119. What do you call those sensations of mind that we obtain by looking at things, tasting them, &c. No. 2, 119. What is the expressing of our ideas called? 120. Of how many kinds is language? 122. How distinguished? how expressed? What are the signs of the natural language? of the artificial? Of what two kinds is artificial language? 124. What are the signs of the spoken? of the written? to what is the spoken addressed? the written? What are the names of the letters in the English Alphabet, which represent the sounds used in the language? No. 1, 5. Repeat the sounds as arranged in the Perfect Alphabet. No. 1, 52. What is a living language? a dead language? No. 2, 127. What are the Idioms of a language? No. 2, 128. No. 4, 1, 16. What is Grammar as applied to language? No. 2, 129. Of what does Universal Grammar treat? 130. Of what does Particular Grammar treat?

132. *All language must be founded upon the existence of things. We are here surrounded by various things or objects. We see the sky over our heads; so do the French people. We see what we call sun, moon, stars; they see the same. We see what we call hills, valleys, brooks and rivers, ponds and lakes, vegetables, animals and minerals. They see the same. We notice the different properties of objects. So do they. In fruit we taste sweetness and sourness, we perceive softness and hardness, smoothness and roughness, and they do the same. They know that an object has what we call upper side and under side, right side and left, corners and ends; and they must in their language have words to express these relations of things, but they may not use the same signs that we do; and may not, in expressing their ideas arrange them in the same order that we do.*

133. Suppose that an Englishman, a Frenchman, and a Grecian, each of them, has apples from the same tree, neither of them acquainted with any other language but his own. Each of them *looks* at the apples, *tastes* them, *eats* some of them. The ideas they form of the apples will be similar or the same, but very differently would they *express* their ideas, which the following examples will plainly show.

## 134. UNION OF LANGUAGES.

English.	Th i s	l a r g e	a p p l e	i s	v e r y	s w e e t.
	^ ^ /	/ > > /	/ > . /	^ /	^ o ^	/ ( ^ —
French.	C e t t e	g r a n d e	p o m m e	e s t	t r e s	s u a v e
	/ ^ —	/ o ^ / —	/ ^ /	^	— o ^	/ ( >
Latin.	H o c	m a g n u m	p o m u m	e s t	v a l d e	d u l c e.
	^ ^ /	/ < / > . /	/ ^ / . /	^ / —	( ^ — ^	— . / ^
Greek.	T o u τ ο	μ η γ α	μ η λ ο υ	ἔ σ τ ι	λ α υ	γ λ υ χ υ
	— ) ( — ^	/ ^ / >	/ ^ / ^ /	^ / — ) ^	/ > ^ /	/ > ( / (

## No. 1, 52.

English.	M y	m é l l o w	á p p l e	f e l l	f r o m	t h e	t r e e.
	/ > ^	/ ^ / ^	/ > . /	^ /	o ^ /	^ ^	— o ^
French.	M a	m o l l e	p o m m e	t o m b a i t	d e	p' a r b r e	
	/ >	/ ^ /	/ ^ /	— ^ / ^	— •	/	^ o \ o
Latin.	M é u m	m í t e	p ó m u m	e c é d i t	e x	á r b o r e	
	/ ^ . /	/ > ^ — ^	/ ^ / . /	/ ^ / ^ — ^	^ /	> o \ ^ o ^	
Greek.	Ἐ μ ο υ	μ α λ α	μ η λ ο υ	ἔ π ε σ ε	ἐ χ	τ ο υ	δ ε υ δ γ ο υ
	^ / ^ /	/ < / ^ /	/ ^ / ^ /	^ / ^ /	^ /	— ) (	— ^ / — o ) (

The expressing the same ideas in a different language, or in different languages, is called Translation.



135. What word in the French language expresses the same relation as the word "this," in English? What word in Latin the same? In Greek? No. 2, 134.

What *word* in French expresses the same *idea* that the word "large," does in English? What one in Latin? in Greek? What is the object called in French, which the English call "apple?" What in Latin? in Greek? How is the idea of existence expressed in French, &c? How is the sensation, sweet, expressed in French, &c?

The object of these examples in French, Latin, and Greek, is to impress the pupil's mind with a general view of Language. The teacher of course will give such directions as is deemed proper. Would it not be well for the student in the Languages to be required to construct other similar sentences, and to translate them into all the different languages which it is intended he shall learn? Let the sentence be varied, thus:

" *That small peach was very sour.*"

136. Pa, said John, what name has a Frenchman for what we call a *house*? What would a Spaniard call a *house*? What would a Dutchman call it? What would a Grecian? An Italian? An Arab? Little John had learned his perfect alphabet, and as his father answered his questions he wrote down the words that he might not forget them. At another time, said he, pa, I remember the words you told me the other day, now will you tell me by what *name* a Frenchman calls what we call a cottage? What does a Spaniard call one? What does a Dutchman, &c? At another time he inquired the *name* of a door, in the different languages: then of a window: of a chimney, &c. until he had learned the names of the different kinds of buildings, the parts of them, and of many pieces of furniture.

I know it will be thought strange that *I* should presume to point out a method of learning the Languages, but the plans pursued in the schools at present appear so *unnatural* that I feel anxious that some one should do something more than has yet been effected. To keep a child for years learning his Latin and Greek, turning his dictionary from end to end, looking out his words promiscuously, in my opinion is bordering hard upon *cruelty*. I found this opinion upon the belief that the Languages may be so harmonized and so

taught as to save a very great amount of labour in the acquisition of them. Who is to do it? Rather ask, if ye be not already convinced, whether it can be done! That settled, let the means be proportionate to the immense importance of the subject. Is it possible that ten languages may be learned with as little labour as has generally been bestowed upon the acquisition of only the Latin and Greek? May it not hereafter be as common for children to put such questions to their parents as master "John" put to his "pa," and have them answered, as it is *now* for a College graduate to be able to converse freely in more than three languages? You are vain! you are visionary! Do you behold the Steam-boat? that cotton mill? Have you seen that beautiful little machine that will cut and set card teeth all at once, without hand or finger? What! seen all these things! And do not believe that *Language* can be improved! Reasoning unphilosophical! inconsistent! and which the spirit of the present age utterly forbids.

#### REMARKS ON THE PARTS OF SPEECH.

I would teach a child the parts of speech in the same way I would teach it the names, properties, motions, and uses of the things first introduced to its notice. When actual *necessity* requires that the term *noun* be given to the *names* of the *objects* the child has learned, I would introduce it to the *mind* with the same caution that a wise ruler would lay a *tax* upon his *subjects*. I would say nothing of the *adjective* until the child well understands the actual *properties* of many *objects*; nothing of the *verb* until it has been made acquainted with many actions. A child may converse understandingly of *objects* and their *properties*, of *actions*, and the *manner* of action, of *place*, *time*, and *reason* of action or rest, when it would sicken at the sound, *noun*, *adjective*, *verb*, and *adverb*.

Say thus to the child, Let me hear you speak some *names* of *fruit*, as *apple*, *peach*. The child will begin, and mention several *names*, and while the objects and the *names* of them are upon the *mind*, I would apparently accidentally tell the child, that such *words* are called *nouns*, not *requiring* it to be recollected; and in giving such lessons in the different parts of speech, I would continue to repeat the *technical* terms until I thought they were remembered, then I would *ask* thus: What are such words called?

These remarks refer to the *child*, not to the *youth* who can in an *hour* comprehend the complex construction of a full sentence. I would not trouble the child with *too many wherefores*. It is very little profit for one to *tell* the reason of a principle only by a *rule*, I would rather endeavour so to *improve* the reason of a child, that the reason of things may be drawn from its own *mind*. Let the teacher ask *why* when he pleases.

## 137. DIFFERENT SORTS OF WORDS OR PARTS OF SPEECH.

1. *Articles*—Words used to point out or identify objects.
2. *Nouns*—Names.
3. *Pronouns*—Words used instead of *nouns*.
4. *Adjectives*—Words that express the qualities of objects.
5. *Verbs*—Words that signify to *be*, to *have*, or to *do*.
6. *Participles*—Words derived from verbs, and signifying being, having, or doing, or having been, had, or done.
7. *Adverbs*—Words that qualify verbs, participles, prepositions, or that modify any qualifying word.
8. *Prepositions*—Terms used to denote the relations of things.
9. *Conjunctions*—Words used to connect sentences.
10. *Interjections*—Words used to express sudden passion or emotion of the mind.

## 138. EXAMPLES.

1. *A man, any man, one man, this man.* No. 3, 19; 4, 17.
2. *A man, a woman, a boy, a girl, a brother.* No. 3, 10.
3. *I, we, thou, ye, he, she, it, they, myself.* No. 2, 24.
4. *A good man, a bad man, a large man.* No. 3, 4.
5. *I am, I have it, I write, I read, I sing, I think.* No. 2, 20.
6. *I am writing, it is written, I have been writing.* No. 3, 37.
7. *It is very well written. He wrote just now neatly.* No. 3, 61.
8. *He wrote on it, under it, through it, round it.* No. 3, 54.
9. *He said if I wrote and spelt better than he they would do it.* No. 4, 23.
10. *O! what a pretty bird! O! O!—O! ah! Alas! my child!*

“The power of speech is a faculty peculiar to man; and was bestowed on him by his beneficent Creator, for the greatest and most excellent uses: but alas! how often do we pervert it to the worst of purposes!”

In the above passage, all the parts of speech are exemplified.

## 139. LESSON UPON THE GENERAL RELATIVES.

Repeat them and tell me to what each *relates*.

1	2	3	4	5	6
What?	Who?	How?	Where?	When?	Why?

to actions and things. to persons. to the manner of action. to place. to time. to reason.

140. WHAT—*relating to things*.

*John, What have you heard? Sounds, noise, bells, drums.*  
*What have you seen? Objects, trees, houses, carriages, horses*  
*What have you smelled? Perfume, fragrance, roses.*  
*What have you tasted? Fruit, flesh, liquids, cakes, spices.*  
*What have you felt? Pain, heat, cold, blows, sickness.*

141. WHAT—*relating to actions*.

*What do farmers do? They plough, sow, reap, gather.*  
*What do mechanics do? Carpenters hew, saw, plane, bore.*  
*What do merchants do? They buy, sell, measure, cut, tear.*  
*What do manufacturers do? They spin, weave, wind, reel.*

## 142. WHO, WHOM, WHOSE.

*Who have you seen? Mr. —, Miss —, Gen. —.*  
*Who did it? Of whom did you speak? think? &c.*  
*Whose book is this? It is James', Julia's, the childrens'.*  
*"Whosoever heareth these sayings of mine."*

## 143. HOW.

*How do you write? I write well, elegantly, legibly.*  
*How do you write? I write with my fingers.*  
*How does he do? He does better than he did.*  
*How did you go? I rode horse-back.*

## 144. WHERE.

*Where do animals walk? On the ground, on trees, &c.*  
*Where do birds fly? In the air, from the trees, to the —*  
*Where do fishes swim? In the —, in rivers, and —*  
*Where did you see the gentleman? Where did you see her?*



## 145. WHEN.

*When* is the proper time for *sleep*? when for labour?  
*When* do you attend church? *When* do you breakfast?  
*When* do farmers plant? *When* are cherries ripe? peaches?  
*When* do you ride in sleighs, and skate and slide on the ice?

## 146. WHY, OR WHEREFORE.

*Why* do you attend school? Because I learn better than at home.  
*Why* are children punished? For their bad actions.  
*Why* did you come home? To get some dinner.  
*Why* did you break your pencil? That I might give Julia a piece of it.

## 147. A GOOD MENTAL AND VOCAL EXERCISE.

## No. 1.

1 What could be done, James? A house could be built, Charles.

< . . ◇ / . ◇ . . < \

2 What might be done? It might be done, sir.

3 would be would be

4 should be should be

5 was was

6 is is

7 shall be shall be

8 will be will be

6 may be may be

10 can be can be

11 must be must be

## No. 2.

1 Who could build the house? Mr. West could do it.

2 might do it? He might build the house.

3 would *To what does who* would do it.

4 should *relate?* should

5 did do it? Who did it? did do it. He did it.

6 does do it? Who does it? does do it. He does it.

7 shall *What else could he* shall

8 will *build? What else* will

9 may *could he do to the* may

10 can *house besides build* can

11 must *it?* must do it. Do what?

## No. 3.

- 1 How could he build it? He could do it elegantly, with materials.  
 2 might *To what* might so with them.  
 3 would *does how* would *Write different adverbs*  
 4 should *relate?* should *that will apply to build-*  
 5 did he do it? did do it. *ing, to ploughing, to*  
 6 does he do it? does do it. *mowing, to raking.*  
 7 shall *Write ten* shall *Write some adverbial*  
 8 will *different verbs* will *phrases, as, He could*  
 9 may *in this way* may *build it in the fashion.*  
 10 can *that will apply* can  
 11 must *to building, &c.* must

## No. 4.

- 1 Where could it be *so* built? It could be so done in Boston.  
 2 might *elegantly* done? might built there.  
 3 would *elegantly* would reared Providence.  
 4 should *elegantly* should formed  
 5 was *elegantly* was erected  
 6 is *elegantly* is covered  
 7 shall *elegantly* shall finished  
 8 will *elegantly* will lighted  
 9 may *elegantly* may warmed  
 10 can *elegantly* can cooled  
 11 must *elegantly* must

## No. 5.

- 1 When could it be done so there? It could be done this week.  
 2 might in Boston? might next month.  
 3 would in London? would within a year.  
 4 should should before that.  
 5 was was then.  
 6 When is it done so there? It is done so there now.  
 7 shall in the house? shall then.  
 8 will kitchen? will hereafter.  
 9 may parlour? may by and by.  
 10 can chamber? can tomorrow.  
 11 must cellar? must soon.

## No. 6.

- 1 Why could it be done — It could be done so *to please him.*  
 2 might It might be built so *to live in.*  
 3 would It would be built there *to sell.*  
 4 should It should be built then *for him.*  
 5 was It was built so there then *for us.*  
 6 Why is it built large? It is built large *to accommodate them.*  
 7 shall shall  
 8 will will  
 9 may may  
 10 can can  
 11 must must

## 148. MARY'S LESSON TO HER BROTHER AND HIS PLAY-MATES.

Now said John to his kind sister, here is just a good class of us, and we have all agreed to take a lesson of you if you will consent to teach us.

Well, please to be seated in a half circle. The one that sits first at the right shall be No. 1, and the second shall be No. 2, and so on.

In the first place we will recite a few things all together, or simultaneously. In a very soft voice recite the vowels. Now affix the first vowel to the consonants. Now the second, third, fourth, fifth, &c. Say the diphthongs in lines. Now in columns.

What is the first main principle of language? second? third? fourth? fifth? sixth? seventh? eighth? ninth? tenth? Repeat the parts of speech. What is the first? second? &c.

No. 1, may now give me some *names*. No. 2, some names of domestic *animals*. No. 3, some names of wild animals. No. 4, some names of birds. No. 5, some names of fishes. No. 6, some names of insects. No. 7, some names of serpents. No. 8, some names of worms. No. 9, some names of bugs. No. 10, some names of such little animals as will sometimes sting.

No. 2. I call on you to give some names of *vegetables*. No. 3, may mention some names of fruit. No. 4, some names of berries. No. 5, some names of trees. No. 6, some names of flowers. No. 7, some names of garden sauce. No. 8, some names of grain. No. 9, some names of grass. No. 10, some names of evergreen. No. 1, some names of nuts.

No. 3. Mention the names of some *minerals*. No. 4, some names of *articles* that are made of *iron*. No. 5, some that are made of steel. No. 6, that are made of silver. No. 7, of brass. No. 8, of copper. No. 9, of lead. No. 10, of pewter. No. 1, of glass. No. 2, of clay.

No. 4. You may give the names of some *liquids*. No. 5, some that are kept in barrels, hogsheads, and kegs. No. 6, some that are put into vials, and used mostly for medicine. No. 7. What is the name of that *fluid* that is drawn up out

of wells, and used for drink and many other purposes? No. 8. What the name of that dark red *fluid* that gushes out of some animals when the flesh is cut or bruised? No. 9. What the name of that *fluid* that appears on a person's flesh when hard at work or play? No. 10. What names are given to that *substance* that runs up and down the *pores* of *vegetables*? No. 1. What is made of the *juice* of the *apple*? No. 2, of the grape and currant? No. 3, of the *sap* of the maple and cane?

No. 5. Give me some names of buildings. No. 6, some names of vessels or ships. No. 7. What are those men called that till the ground? No. 8. What are those called that build houses? No. 9. What are those called that make tables and bureaus? No. 10. What are those called that work iron, make ox shoes and horse shoes? No. 1. That make silver spoons and the like? No. 2. That make gold rings and beads? No. 3. That cast bells? No. 4. That build machines?

No. 6. What *titles* do we give those who *preach* the gospel? No. 7. What *titles* do we give those who *teach*? No. 8, to those who *learn*? No. 9, to those who practise *physic*? No. 10, to those who practise *law*? No. 1. What do we call that man that is chosen by the people to rule over the state, or to govern it? No. 2. What do we call those men that make laws or that legislate? No. 3. What do we call a person that is sent from one place to another to do business? No. 4. What is that man called that goes to battle and carries weapons? No. 5. What titles do those have who command the men in an army?

No. 7. What do we call a man who tends a grist-mill? No. 8, that drives a team? No. 9, that burns charcoal? No. 10, that goes round from place to place and sells pins, and needles, and ribbons, &c? No. 1. What do we call him that makes garments? No. 2. What do we call those who make bonnets, and frocks, and gowns? Are they made by men or women? No. 3. What do we call him who mends old shoes and boots, and chairs? No. 4. What do we call him who keeps a public house where people can go and stay over night, and have what they want to eat and drink by paying their money? No. 5. What would a woman who



kept such house be called? No. 6. What would the people be called who were in the habit of calling and staying at such a house?

No. 8. What is the person called that drinks too much? No. 9, who eats to *excess*? No. 10, who kills another? No. 1. What do we call a man that is not neat? No. 2. What do we call a woman that is not neat? No. 3. What word can you add to the word *sauce*, that will denote a bad boy? No. 4. What word added to *block*, will denote a bad *character*? No. 5. What is he called that takes another's property in secret? No. 6. What is he called that takes another's property openly? No. 7. What is he called that takes another's writings or thoughts and publishes them without giving credit?

No. 9. What do we call those things that mechanics work with? No. 10. Mention the *names* of some of the shoemaker's tools. No. 1, of some of the names of the carpenter's tools. No. 2, of some of the blacksmith's. No. 3, the tailor's. No. 4, the farmer's. No. 5, printer's. No. 6, the book-binder's. No. 7, the stone-cutter's. No. 8, the school-master's.

No. 10. Mention the names of some of the parts of a knife. No. 1, of a fork. No. 2, of a shovel. No. 3, of a pail. No. 4, of a barrel. No. 5, a watch. No. 6, a house. No. 7, a city. No. 8, of a mountain. No. 9, of the earth.

No. 1, may now mention a *proper* name or noun. No. 2, mention one. No. 3, 4, 5, 6, 7, 8, 9, 10.

No. 2, mention a *common* name. No. 3, mention one. No. 4, 5, 6, 7, 8, 9, 10, 1.

No. 3, may mention a noun in the *singular* number. No. 4, mention one, 5, 6, 7, 8, 9, 10, 1, 2.

No. 4, mention one in the *plural* number. No. 5, 6, 7, 8, 9, 10, 1, 2, 3.

Each one now, beginning at No. 5, mention a noun in the *singular* number, *masculine* gender.

Now let each one mention a noun in the *singular* number, *feminine* gender. Now *neuter*. Now *common*.

149. MARY'S SECOND LESSON TO HER BROTHER AND HIS PLAYMATES.

Well, young gentlemen, what shall be our subject for conversation to-day?

THE PROPERTIES OF THINGS.

In the first place I will take your names that each may be numbered and seated according to his age.

No. 1.	William Holden,	10 years of age.	
No. 2.	Smith Bosworth,	10	
No. 3.	Charles A. Green,	9	<i>These are the names of a class of boys who selected the words in the following lesson, under the direction of the author of this work, excepting No.</i>
No. 4.	Philip M. Fisk,	8	
No. 5.	Job Carpenter,	8	
No. 6.	William P. Rhodes,	8	
No. 7.	Daniel Smith	8	
No. 8.	Hamilton Hoppin,	8	
No. 9.	Gustavus Taylor,	7	
No. 10.	John West,	6	
		10.	

William, what is one of the principles of simple combination of words, that you have learned?

Different qualifying words may be joined with the name of an object.

As you are No. 1, it is right for you to select, first, the name of some object for the class to qualify or describe.

MAN.

Mention a qualifying word that will apply to *man*, and unite with it an *article*.

Character.		Size.		Condition.	
1	A good man.	2	The large man.	3	Every poor man.
2	bad	3	small	4	rich
3	wicked	4	thin	5	wealthy
4	cruel	5	spare	6	forehanded
5	crazy	6	tall	7	prosperous
6	kind	7	short	8	thriving
7	pleasant	8	fat	9	rising
8	cross	9	fleshy	10	flourishing
9	An ugly	10	pursy	1	enterprising
10	hateful	1	chubbed	2	avaricious

Bad character.		Colour.		Good character.	
4	This vicious man.	5	This white man.	6	That moral man.
5	sinful	6	black	7	virtuous
6	profane	7	red	8	pious
7	thievish	8	colored	9	religious
8	deceitful	9	blue coat	10	An innocent
9	lying	10	yellow	1	An inoffensive
10	dishonest	1	dark	2	happy
1	unjust	2	light	3	benevolent
2	fraudulent	3	brown	4	charitable
3	froward	4	freckled	5	An obliging

Shape or form.		Good habits.		Bad habits.	
7	One ugly man.	8	Each careful man.	9	Any careless man
8	homely	9	attentive	10	inattentive
9	deformed	10	thoughtful	1	thoughtless
10	crooked	1	studious	2	dull-headed
1	straight	2	diligent	3	lazy
2	hump-backed	3	steady	4	unsteady
3	round-shouldered	4	constant	5	inconstant
4	bent-backed	5	ready	6	backward
5	lame	6	quick	7	moderate
6	maimed	7	expeditious	8	slow

10. Some useful man, wise, discreet, just, temperate, sincere, fair, lovely, captivating, enticing.

Says William, man has more qualities than we have given in this lesson.

I know that, replied Philip. We have not said any thing of his being cold or warm, hungry or thirsty, sleepy or wakeful, tired, sick or healthy.

#### DIRECTIONS.

Read the lesson and emphasise the qualifying words. Read again, and instead of *man*, read the name *woman*. Read the *article* *a* or *an*, through the lesson. Now *the*. Now *every*, *this*, *that*. Read the word, *very*, between the *article* and *qualifying* word, as: *A very good man*.

The teacher should direct according to the age and capacity of his pupils.

Recite the *personal pronouns*, the *auxiliaries*. What does *could* imply? Read, *I could be*, before each phrase in

the lesson, using such articles as will agree. *I could be each careful man,* will not make good sense.

150. Master Bosworth, you must choose the object to be qualified as you sit second in the class.

## APPLE.

Give your example.

Quality.		Taste.		Color.	
2	A good apple.	3	A sweet apple.	4	A yellow apple.
3	bad	4	sour	5	blue
4	rotten	5	bitter	6	white
5	sound	6	sickish	7	red
6	hard	7	pleasant	8	green
7	mellow	8	delicious	9	black
8	soft	9	luscious	10	speckled
9	tough	10	rich	1	purple
10	baked	1	stewed	2	pale
1	roasted	2	boiled	3	bright

Ellipsis is leaving out words.

5. A pippin apple, spice, russeting, crab, pine, oak, jilly-flower, English, New-York, Jersey.

6. A round apple, oval, long, large, great, small, little, light, heavy, costly.

7. A thick skinned apple, thin, soft, tender, tough, tight, loose, close; a ground apple, a jambed apple.

8. A spring apple, summer, fall, winter, early, late, large, green, ripe, fallen, lodged.

9. A neat apple, clean, dirty, dusty, muddy, wet, bloody, sappy, juicy, cider.

10. A field apple, garden, pie, sauce, cider, eating, stolen, craved, bought, sold.

Read, and supply the ellipsis, as: *A good apple, a bad apple.* Read the names of some other kind of fruit, berries, and sauce.

Read again, and apply the phrases in the imperative mood, thus: William, *give me a good apple.*

*give me a bad apple.*

*give me a r-o-t-len apple.*

— . . . ◇ . . .

Emphasise the *adjectives* because they are different.



151. Master Green, let us know your taste now for choosing a subject,

### TREE.

Give an example relating to the *size* of a tree.

Size.		Quality or character.		Color.	
3	A large tree.	4	A shrubby tree.	5	A green tree
4	small	5	shaggy	6	black
5	little	6	limby	7	blue
6	slim	7	knotty	8	white
7	tall	8	knarly	9	gray
8	low	9	knubby	10	brown
9	broad	10	snubby	1	speckled
10	high	1	cragged	2	spotted
1	lofty	2	rough	3	peeled
2	towering	3	smooth	4	fallen

6. A hard, soft, solid, hollow, sound, rotten, broken, split, cut, bruised tree.

7. A round, chubbed, square, straight, crooked, oval, curved, bushy, timber, forest tree.

8. A sweet, sour, bitter, juicy, dry, wet, warm, cold, useful, shady, branching tree.

9. A heavy, light, weighty, corky, porous, limber, stiff, stout, dense, rare tree.

10. An oak, walnut, cedar, spruce, pine, hemlock, poplar, willow, maple, bass tree.

1. An apple tree, peach, plum, quince, orange, fig, grape, almond, apricot, pear.

2. A fruit tree, grove, garden, natural, grafted, forest, timber, elm, park, box.

3. An old tree, ancient, venerable, sacred, honorable, young, tender, slender, slim, stocky.

Read eliptically. Again, and supply the ellipsis. Now read *oak* instead of *tree*, thus: *A large oak, a small oak.*

Read it thus: Is it a large oak or pine tree?

• • • - / • \ -

Now thus: It is not a large oak, but a pine tree.

• • • • - \ • • / -

The teacher should show by example the different movements of the voice.

152. Philip, can you tell upon what principle of language we have been conversing?

That different properties belong to the same object.

Give your example.

### HOUSE.

Quality.	Size.	Color.
4 A good house.	5 A large house.	6 A yellow house.
5 bad	6 small	7 white
6 An old	7 little	8 blue
7 poor	8 great	9 green
8 rotten	9 high	10 red
9 leaky	10 low	1 black
10 broken	1 broad	2 brown
1 An open	2 narrow	3 purple
2 tight	3 contracted	4 straw-colored
3 close	4 scrimpt	5 pea-green-colored

7. A handsome house, beautiful, splendid, pretty, fine, spacious, agreeable, elegant, *elevated, ornamented, illuminated.*

8. A warm house, cold, hot, ice, glass, green, log, top, farm, cheese.

9. A meeting house, school, town, court, state, market, poor, mansion, light, custom.

10. A stone house, brick, wooden, log, snow, ice, marble, granite, *propt, falling.*

1. A bridge house, wagon, chaise, coach, tan, bark, cider, corn, grain, dairy.

2. A mortgaged house, a sold, lost, finished, completed, painted, shingled, clapboarded, furnished, ornamented.

3. A convenient house, difficult, inconvenient, unpleasant, pleasant, delightful, splendid, magnificent, royal.

No. 1. What is *good* besides a *house*? No. 2, mention something that is good. No. 3, 4, 5, 6, 7, 8, 9, 10. Now each one, beginning at No. 2d, tell what he thinks is bad. Now begin at No. 3, and tell what may be old, &c. &c.

153. Here boys is a collection of words which you may look over, and if you have younger brothers or sisters you

must converse with them about the meaning of them, and teach them to pronounce and spell them.

#### ANIMALS.

1. A great man, woman, boy, girl, father, mother, husband, wife, brother, sister.

2. A great horse, ox, cow, sheep, hog, dog, lion, tiger, wolf, cat.

3. A great person, brute, beast, fowl, bird, fish, serpent, reptile, worm, insect.

4. A great robin, snipe, hawk, crow, vulture, heron or hern, goose, turkey, partridge, quail.

5. A great pigeon, dove, cookoo, owl, plover, lapwing, pewet, whipowil, kite, hen.

6. A great shad, salmon, mackerel, pike, pout, perch, sucker, bass, herring, shark.

7. A great spider, bug, wasp, bee, fly, flea, locust, butterfly, catterpillar, miller.

8. A great infant, colt, calf, lamb, pig, puppy, cub, goslin, chicken, steer.

9. A great head, scull, ear, eye, nose, mouth, tongue, tooth, lip, chin.

10. A great cheek, face, neck, shoulder, breast, body, knee, foot, toe, heel.

#### VEGETABLES.

1. A great plank, tree, trunk, limb, branch, bough, twig, leaf, bud, scion.

2. A great root, turnip, potatoe, beet, carrot, parsnip, radish, artichoke, onion.

3. A great apple, pear, peach, plum, quince, lemon, orange, fig, almond, cherry.

4. A great squash, pumpkin, cucumber, pepper, mango, bean, pea, stalk, vine, spire.

5. A great hull, husk, core, skin, bark, cob, stem, shell, pod, seed.

6. A great rose, pink, lily, piony, marygold, tulip, violet, dandalion, sunflower, blossom.

7. Stout grass, oats, rye, wheat, barley, hemp, tobacco, flax, mustard, corn.

8. A great weed, mullen, nettle, burdock, brier, thorn, stub, stump, post,

9. A great log, beam, board, plank, stick, block, horse-block, chopping-block, table, chest.

10. A great pail, piggin, tub, churn, trough, bottle, keg, barrel, hogshead, pipe.

#### MINERALS.

1. The hard iron, steel, silver, gold, copper, brass, tin, pewter, lead, diamond.

2. The hard knife, fork, plate, bowl, pan, kettle, pot, spider, toaster, skewer.

3. The hard stone, rock, flint, slate, gravel, earth, clay, sand, gem, jewel.

4. The hard mug, pitcher, tumbler, cup, basin, porringer, jug, decanter, cruise, cruit.

5. The hard shovel, spade, hoe, fork, bar, chain, hook, link, ring, staple.

6. The hard nail, spike, bolt, rivet, band, clasp, wedge, screw, lever, spring.

7. The hard knife, sword, dirk, gun, bayonet, claymore, axe, adze, chisel, shave.

8. The hard plane, auger, gouge, file, rasp, shears, cutters, pincers, nippers, pliers.

9. The hard instrument, machine, watch, clock, cog, rim, hub, spoke, axle, box.

10. The hard inkstand, case-knife, pen-knife, butcher-knife, shoe-knife, broad-axe, narrow-axe, post-axe, meat-axe; battle-axe.

#### LIQUIDS.

1. The warm water, milk, blood, sweat, juice, sap, cider, beer, rum, gin.

2. The warm porridge, soup, gravy, sauce, sirrup, gruel, drink, skink, pottage, sherbet.

3. The warm dram, toddy, sling, spirit, wine, brandy, whiskey, tea, coffee, beverage.

4. A great pond, puddle, pool, spring, lake, sea, ocean, rill, rivulet, brook.

5. A great river, stream, gulph, bay, strait, channel, cove, eddy, whirlpool, flood.



6. A great freshet, rain, fog, mist, cloud, hurricane, wind, storm, blow, blast.

7. The warm air, ether, atmosphere, fluid, liquor, steam, vapor, smoke, flame, blaze.

8. A cup of water, cider, beer, tea, coffee, milk, cream, wine, cordial, spirit.

9. A barrel of water, cider, beer, tea, coffee, milk, cream, wine, cordial, spirit.

10. A hogshead of water, cider, beer, tea, coffee, milk, cream, wine, cordial, spirit.

#### DIRECTIONS.

Read the phrases that relate to *animals*, and supply the ellipsis, as: A great man.

A great woman.

A great boy, &c.

Read the word *small* instead of the word *large*. Read some other qualifying *term* instead of *great*. Observe that the *names* under the head *animals*, are not all *names* of *animals*, but relating to animals. *Man*, is the *name* of an animal, but *brother* is only a relative *term*, relating, in a certain condition, to animals. *Head*, and *feet*, and *hands*, are not *names* of *animals*, but they are *names* of parts of *animals*, and not of *vegetables*, *minerals*, *liquids*. *Spike* is not the name of a *mineral*, but the *name* of an *article* made of some kind of *mineral*. You should *observe* such things without being *told*.

Recite the main principles of language. The general relatives. The parts of speech. Recite the personal pronouns. The auxiliaries. The first conjugation, second, third.

## SOCIAL LESSONS, NO. 3.

### *Simple and Complex Combination of Words and Sentences.*

1. *Simple combination*, is joining the same *adjective* to different *nouns*, the same *adverb* to different *verbs*, &c. or it is joining the same word of one part of speech with different words of another part of speech; or the same sentence with different sentences, thus:

I walk, I step, I run, I jump, I hop, I skate, I swim.  
Men walk, women walk, boys walk, girls walk, ladies walk.

2. *Complex combination*, is joining different words of one part of speech to different words of another, thus:

I walk, a woman steps, a horse runs, a toad hops, &c.  
A long stick, a short board, a broad plank, a round log.  
He writes elegantly, speaks distinctly, sings excellently.  
A man was *walking*, a bird was *flying*, a fish was *swimming*.  
*He was creeping under the fence, she was walking over the bridge.* He was creeping *under the fence, the gate, the bar, the pole.*

This *principle of combination* I trust will recommend itself to the notice of parents and teachers, in a favourable light. It is indeed to the *opening mind* an intellectual paradise, in which it may enrich itself in the boundless fields of thought forever fresh. The very young child may by this principle construct thousands of proper sentences that it may call its own, instead of reciting mere words from the spelling book without ideas.

Mary, you will now have a writing book on purpose for these lessons. I wish you to be very particular with your *Chirography* and *Orthography*. Your lessons must all first be written upon the slate, and inspected before being written

in the book. You may call ten similar examples a class of combinations, and you may write a page from each principle.

### PRINCIPLE 1.

3. *The same object has different Properties, therefore different Adjectives may be joined to the same Noun.\**

4—2. First class.	Second class.	Third class.
1 Sweet apples.	Red peaches.	Mellow pears.
2 Sour apples.	Yellow peaches.	Sound pears.
3 Bitter apples.	White peaches.	Summer pears.
4 Soft apples.	Green peaches.	Winter pears.
5 Hard apples.	Heavy peaches.	Fall pears.
6 Large apples.	Light peaches.	Spring pears.
7 Small apples.	Smooth peaches.	Orange pears.
8 Tough apples.	Rough peaches.	Good pears.
9 Tender apples.	Juicy peaches.	Handsome pears.
0 Ripe apples.	Dry peaches.	Beautiful pears.

5—1. What objects do you intend to take to describe?

6—2. Different kinds of garden sauce, trees, animals, houses, ships, goods, instruments, furniture, liquids; town, city, landscape, multitude, company, army, court, nation, empire, church.

### PRINCIPLE 2.

7. *Different objects have similar Properties, therefore the same Adjective may be joined to different Nouns.*

8—2 How easy it is to see the application of this principle. I have given my brother many lessons of this kind, and find them very interesting. No. 2, 149.

9—1. You may write a class from each of the examples you gave at No. 2, 16, and as many more as you please.

10—2. I am, in the first place, to tell *what* is *large*. *It*

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\* RULE. Adjectives belong to nouns. No. 4, 17.

is only by comparison that any thing is large or small, good or bad.

First class.	Second class.	Third class.
1 Large apples.	Small trees.	Great houses.
2 Large peaches.	Small limbs.	Great palaces.
3 Large pears.	Small boughs.	Great buildings.
4 Large plums.	Small branches.	Great barns.
5 Large grapes.	Small leaves.	Great sheds.
6 Large cherries.	Small flowers.	Great ships.
7 Large oranges.	Small buds.	Great boats.
8 Large lemons.	Small bushes.	Great barges.
9 Large figs.	Small sprouts.	Great rafts.
10 Large almonds.	Small blades.	Great vessels.

11—1. Pronounce the nouns in the singular number, again with the rising inflection, now with the falling, now with the adjective. Pronounce the first class very low and soft, the second class a little higher and a little louder, the third class higher still, now low and abrupt.

12. When I ask you to spell, I wish you only to name the *letters*. What *letters* represent the *sounds* in the word, large? You will say, l-a-r-g-e. What in apples? a-p-p-l-e-s. Make a pause between the syllables. In this way spell the words in the first class.

13. Now utter the simple sounds in each word of the second class.

s-m-a-l-l t-r-ee-s, b-r-a-n-ch-e-s, l-i-m-b-s.

What do you call those vocal sounds which are not vowels?

Read the verb, buy, in the first person singular, as: *I buy large apples*, &c. Conjugate in the third conjugation, thus: "*I could buy large apples, I might do it, I would, I should, I did buy them. I bought them, I do buy them, I buy them, I shall, I will, I may, I can, I must.* Now read the same *negatively*, as: *I could not buy large apples.* Now *interrogatively*, as: *Could I buy large apples?* &c. Now *imperatively*: James, *buy large apples.* What other verb can we apply to these phrases?

14. Now as we have *a great many* objects of the same kind, it becomes necessary to have words to specify, define and number, or point out *which* or *how many*.



## PRINCIPLE 3.

15. *The same Article or defining Adjective may be joined to different Nouns. No. 2, 57.\**

16—2. I have written a page according to this principle. I will read you a few classes.

First class.	Second class.	Third class..
1 One man.	A gentleman.	Two doctors.
2 woman	lady	ministers
3 person	master	teachers
4 boy	mistress	governors
5 girl	husband	lawyers
6 child	wife	judges
7 lad	An uncle	jurors
8 lass	aunt	tutors
9 son	brother	professors
10 daughter	sister	pupils

17—1. Read a *descriptive* adjective between the *defining* adjective and noun, thus: "one *strong* man." Read the nouns in the first class, that denote the masculine gender, the feminine; those that are common. Read the nouns of one syllable, of two, of three.

## PRINCIPLE 4.

18. *Different Articles or defining Adjectives may be joined with the same Noun.*

First class.	Second class.
19. 1 A peach.	1 One peach.
2 The peach	2 Each peach
3 Every peach	3 Some peaches
4 My peach, peaches	4 Any peach
5 Our peach	5 This peach
6 Thy peach	6 That peach
7 Your peach	7 These peaches
8 His peach	8 Those peaches
9 Her peach	9 All peaches
10 Its peach	
11 Their peach	

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\*RULE. Articles belong to nouns. No. 4, 17.

## PRINCIPLE 5.

20. *The same Adjective may be joined with different secondary Adjectives or Adverbs.\**

## First class.

- 1 A very sweet apple.
- 2 An extremely
- 3 An uncommonly
- 4 An unusually
- 5 A sugar
- 6 A honey
- 7 A bitter
- 8 A pleasant
- 9 A sickish
- 10 A sufficiently

## Second class.

That is about right.

nearly  
just  
almost  
entirely  
perfectly  
certainly  
absolutely  
undeniably  
undoubtedly

*The words in this lesson that express the degree of sweetness in the apple, are generally called adverbs. Dr. Webster calls them modifiers. Mr. Car-*

*dell, secondary adjectives.*

## Third class.

21. 1 A Russia iron stove.

## Fourth class.

- A fire red bird.

- 2 cast *Which are secondary adjectives? What do they qualify?*
  - 3 sheet
  - 4 wrought
  - 5 Jersey
- deep *What does fire*
  - dark *qualify? It is not*
  - bright *a FIRE bird, but*
  - pure *a fire RED bird.*

## PRINCIPLE 6.

22. *As every thing must be said to exist or not to exist, the name of any thing may be joined with the verb to BE, and its auxiliaries.*

23. { *Solidity is—from touch only. How heavy is it?*  
 Primary qualities { *Extension is—from sight and touch. How long is it?*  
 { *Figure is—from sight and touch. What is its shape?*

24. { *Sounds are—from hearing.*  
 Secondary qualities. { *Tastes are—from taste.*  
 { *Colors are—from seeing.*  
 { *Smells are—from smelling.*  
 { *Motion is—from seeing and touching.*  
 { *Rest is—from seeing and touching.*

\*RULE. Adjectives are modified by adjectives and adverbs. No. 4, 17

25—2. Will you examine these examples, sir?

First class.		Second class.	
General terms.	1 Objects are.	What objects are?	Men are.
	2 Things are	Question.	Horses are
	3 Beings are	Inquiry.	Oxen are
	4 Spirits are	Interrogation.	Sheep are
	5 Animals are		Swine are
	6 Vegetables are		Dogs are
	7 Minerals are		Cats are
	8 Liquids are		Wolves are
	9 Thoughts are		Lions are
	0 Motives are		Tigers are

Natural objects.

#### PRINCIPLE 7.

26. *The same object may be related to many different things, therefore different things can be affirmed of the same subject, or of different subjects may be affirmed the same thing. No. 2, 27.*

27—2. Like these, do you mean?

First class.		Second class.	
1	That man is a being.*	James is	a stranger.
2	a thing		friend
3	<i>Conjugate.</i> an object	<i>Pronounce</i>	laborer
4	a creature	<i>the nouns.</i>	mechanic
5	an animal		carpenter
6	a man		joiner
7	a son		journeyman
8	a father		Christian
9	a brother		singer
10	a husband		teacher

Relative terms.

Third class.		Fourth class.	
28. 1	This metal is gold.*	This instrument is	not steel.
2	This plate		tool
3	This ring	knife	<i>Read these ex-</i>
4	This watch	awl	<i>amples in the plu-</i>
5	This chain	graver	<i>ral number.</i>

\*RULE. The verb to *be*, has the same case after it as before it.

PRINCIPLE 8.

29. *Of the same object may be affirmed its different qualities, showing its condition or state of existence; or of different objects may be affirmed the same quality.*

30—2.

First class.

1	Some objects are	large.	
2		long	<i>You may make use of all</i>
3	<i>What objects are</i>	thin	<i>the defining adjectives in</i>
4	<i>large? &amp;c.</i>	smooth	<i>writing upon this princi-</i>
5	<i>What word de-</i>	hard	<i>ple, you may use the pro-</i>
6	<i>finer objects?</i>	heavy	<i>nouns, as: he is good.</i>
7	<i>What do you</i>	limber	<i>Select any objects you</i>
8	<i>understand by</i>	tough	<i>please for agents. (Such</i>
9	<i>an object?</i>	new	<i>of course as will do to be</i>
10		handsome	<i>read in schools.)</i>
11		valuable	

31.

Second class.

1	That large house is very beautiful.*	{	exquisitely fine?	} Texts.
2	garden		perfectly fair	
3	farm		consummately bad	
4	town		extremely good	
5	state	What is	exactly right	
6	territory		wickedly ignorant	
7	republic		widely different	
8	kingdom		mostly vicious	
9	empire		wholly obnoxious	
10	region		seemingly vain	

32. From each of these texts (31) I wish you to compose ten sentences, thus: 1. The music was exquisitely fine. 2. What was perfectly fair? "His dealing was perfectly fair." You may have your choice in the agents, only apply the texts in their approved sense.

33—2. I suppose that I may use the noun, pronoun, adjective, defining adjective or article, secondary adjective or adverb, and any line of the first conjugation.

\* That large house is a very beautiful building.



34—2. I *was thinking* of my lessons the other day, as I *was walking* and saying thus to myself: I *am*—going. I *am*—moving. I *am*—progressing. I *am*—stirring. I *am*—walking. I *am*—stepping. Then suddenly stopping, said: I still *am*. I *am*—standing. I *am*—looking. I *am*—breathing. I *am*—not moving.

35—1. Then you fairly make out that you must *be*, whether you move or not.

#### PRINCIPLE 9.

36. *The same object may be doing different actions, or different objects may be doing the same action.*

37—2.

First class.

1	These young ladies are knitting.*	
2		sewing
3	Conjugate some of	stitching
4	these sentences.	hemming
5	Read the lesson neg-	basting
6	atively, interrogative-	bordering
7	ly. Is the agent sin-	ruffling
8	gular or plural?	sprigging
9	Read the lesson in the	flowering
10	singular number.	working

*From what is the word knitting derived? sewing? Spell the present participles. Spell the verbs from which they are derived. Pronounce the verbs, pronounce the participles.*

38.

Second class.

1	A great many little roguish boys were fishing.	
2		lads
3	What does great qualify?	children
4	In what number are the	fellows
5	nouns? Which are com-	scholars
6	mon gender? Read the	youths
7	lesson. Now read it in	masters
8	the singular number.	servants
9	What words will you	waiters
10	omit?	slaves

*What else could they be doing. Read the lesson negatively, interrogatively. Emphasise the nominative. Conjugate some of the sentences.*

39—1. Turn to No. 2, and read a few pages. No. 2, 4. Mention the names of some beings, spirits, names applied to mankind.

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\* RULE. Participles relate to nouns and pronouns.

## EXAMPLE 10.

40. *The same object may receive different effects from the same cause, or different objects may receive the same effect from the same cause, or from different causes.*

41—2.

First class.

1	Her kind father	was murdered by a	robber.
2	mother	waylaid	highwayman
3	parent	stopped	freebooter
4	husband	robbed	plunderer
5	friend	insulted	pillager
6	companion	frightened	thief
7	protector	shot	soldier
8	guardian	bruised	sailor
9	neighbor	stabbed	stranger
10	mistress	left	foreigner

42—1. From what are participles derived? (No. 2, 21.) Read the participles in the first class, tenth principle. Read the verbs from which they are derived. Read the participles in the lesson that end in *ed*.

(All verbs that do not form their imperfect tense and perfect participle by adding *e*, or *ed*, to the present tense, are called irregular No. 3, 73.)

Read the regular verbs in this lesson, now in 37. The 41st lesson is an example of complex combination. We will make the simple combinations first. Which words are in the nominative case? Read each nominative and its qualifying words with the verb, *was*. Now read them, and state a condition by adding the word, *murdered*. Again, with the word, *waylaid*. What participle will you take next? Read, which next? Read the column in the same way. Now, Mary, can you tell me what combination to be made next?

43—2. I must next suppose "her kind father was *murdered* by all those *causes*, then her *mother* by all of them, and so on. Next I must suppose each *waylaid* by them. Next *stopped* by them, and so on.

I can conjugate each sentence thus:

Her kind father *could have been murdered* by a robber.  
*might have been*, &c.

## PRINCIPLE 11.

44. *Every object has properties and parts, action or rest.\**

45—2. I have written here a few examples, which I wish you to examine before I write them in my book.

First class.			
1	Uncle John's fruit has sweetness.	} ness, denotes quality.  Abstract nouns.  From what are they derived?	
2	sourness		
3	<i>In which conjuga-</i> tenderness		
4	<i>tion are the exam-</i> toughness		
5	<i>ples? Conjugate</i> softness		
6	<i>some of them.</i> hardness		
7	<i>What part of speech</i> roundness		
8	<i>follows has in these</i> redness		
9	<i>examples?</i> whiteness		
10	pleasantness		
46.	Second class.	Third class.	Fourth class.
1	It has grown. It has been	growing. It has been	grown.
2	enlarged	enlarging	enlarged
3	ripened	ripening	ripened
4	reddened	reddening	reddened
5	sweetened	sweetening	sweetened
6	soured	souring	soured
7	toughened	toughening	toughened
8	softened	softening	softened
9	fallen	falling	fallen
10	rolled	rolling	rolled

*What part of speech follows has in the above examples? Conjugate. Spell the verbs from which the participles are derived. Pronounce the participles derived from the regular verbs.*

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\* A broad distinction is made between what meets our *senses*, and what exists only in *imagination*, and between what is constantly present, and what appears for a moment and ever afterwards must depend on memory and reflection.

It appears to be so with *objects* and *actions*. Objects we *see* and *feel*, but it is hardly true to say that we *see actions*. We *see objects* while they *act*. This appears to make the difference between *having objects* and *having actions*; they both are equally *possess-*

47--1. Mary, have I told you any thing of the possessive case of nouns?

48--2. No, sir, but I believe I understand something about it. I will write you a few examples on my slate. 35. John's: *The possessive case implies possession.* No. 2, 148--9.

49--1. Some body owns all these things. Whose house is that? Whose coach is this? In what case must the nouns be that imply possession? How are they distinguished from the other cases?

### PRINCIPLE 12.

50. *Although objects must be, and have qualities in order to act, it is not necessary in writing or speaking of them to notice it.*

51--2. I perceive that a thing cannot *act* without *being*, but it may be said to *be* without *acting*. No. 3, 22. My pen now *is* on the table. I *take* it. I *write* with it. I *move* it. It *moves*, it *holds* the ink, it *sheds* the ink, the ink *marks* the paper, the paper *receives* impressions, I *shape* the letters, the letters *form* words, the words *signify* thought.

52--1. When thou dost say, "I move the pen," thou dost not express either the *existence* of *thyself* or *pen*, but nevertheless *thou* and the *pen* *are*. Unless thou *wert* thou *couldst* not *move* either *thyself* or *any thing else*; *were* not the pen it could not be *moved* by thee or any thing else. Thou *art* when thou *dost* move the pen, or when thou *dost* any act.

---

*ed*, but they do not alike strike the senses. I *walked* this morning. Have I not the *act of walking* as truly as I—*have*—my *frame*, *myself*?

I *have*—an apple.

I *had*—an apple.

I *have*—had an apple.

I *had*—had an apple.

I *have*—bought an apple.

I *had*—bought an apple.

I *have*—been buying an apple.

I *had*—been buying an apple.

It *has*—been bought.

It *had*—been bought.

It *has*—been a sound apple.

It *had*—been a sound apple.

It *has*—to be a sound apple.

It *had*—to be a sound apple.

RULE. Have governs nouns, pronouns, phrases and sentences.



53—2.	First class.	Second class.
1	What does it? He does it. Who? ———	doth it. What?
2	Who fashions it?	fashioneth it.
3	forms it? <i>Conjugate one of</i>	formeth it.
4	shapes it? <i>these sentences.</i>	shapeth it.
5	smooths it? <i>He, may relate to</i>	smootheth it.
6	paints it? <i>any one of the male</i>	painteth it.
7	decks it? <i>kind; do, to any</i>	decketh it.
8	polishes it? <i>action, it, to any</i>	polisheth it.
9	supports it? <i>object or idea.</i>	supporteth it.
10	governs it?	governeth it.

## PRINCIPLE 13.

54. *The same object may be, have, or do, in different places, therefore different prepositions may be joined to the same noun.\**

	First class.	Second class.	Third class.
1	It is on the floor. It has fallen to the floor. It falls to the floor.		
2	upon	upon	upon
3	over	spread over	over
4	above	lain above	above
5	under	under	under
6	beneath	beneath	beneath
7	underneath	underneath	underneath
8	below	below	below
9	in	in	in
10	into	into	into

55—1. Tell me how you would teach John this lesson.

56—2. I would say, John, What is the fifth main principle of language? No. 2, 58. Then I would say something like this: Where can you *walk*? Where can you *sleep*? Where can an ox feed? Where can a bird build a nest? Where can a bird fly? Where can a squirrel run? Where do cats catch mice? Where do dogs watch goods? When you say: Dogs watch goods *in* stores, which word points out the place of the dog's watching? What kind of goods can a dog watch *in* a store? *up* chamber? *down* cellar? *out* doors? *under* a wagon? What is *between* here and Boston? What is *beyond*

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RULE. Prepositions govern the objective case.

Boston? What is *around* it? What is *within* it? What goes *from* it? What goes *to* it?

57—1. You may, too, place something in your hand, a pencil or knife, let him look at it, and say: *Where* is the knife? He will, of course say: It is *on* or *upon* your hand. Then raise it a little, and say: *Where* is it now? *above*, *over*, then put it *under* your hand, and ask him *where* it is, then *between* your fingers, and so on.

58—2. In these exercises I can teach him some of the parts of speech.

## PRINCIPLE 14.

59. *The same object may be represented as doing the same act at different times, or different acts at the same time: or being in the same condition at different times, and different conditions at the same time.*

60—1.

First class,

- 1 Several *weeks ago* he thought of it. Of what? where?
- 2 Some *time ago* *When did he think of it? in which*
- 3 A fortnight ago *conjugation is this class? Which word*
- 4 A month ago *is agent? what person? number? gender?*
- 5 A year ago *der? Which part of the sentence relates*
- 6 Many years ago *to time? Which word is a preposition?*
- 7 Four years ago *What words or phrases can you supply*
- 8 Seven years ago *in the place of the word, it?*
- 9 A good while ago
- 10 A great while ago

61—2

Second class.

- 1 That pious young man was frequently most shamefully abused.
- 2 *What do you call* is often *Who was abused?*
- 3 *those words that de-* sometimes *What kind of a*
- 4 *fine and qualify the* constantly *man? Where was*
- 5 *agent in this class?* always *he abused? how?*
- 6 *Why is it that we* usually *By whom do you*
- 7 *can join more than* generally *suppose? Mention*
- 8 *one qualifying word* commonly *some particular time*
- 9 *to the same name?* now & then *for abusing the man.*
- 10 *No. 2, 15. No. 3, 2.* oft-times

62.

Third class.

- |   |                               |                      |
|---|-------------------------------|----------------------|
| 1 | Some thing is going there now | very slowly.         |
| 2 | was moving                    | already moderately.  |
| 3 | <i>What thing or</i> stirring | to-day carefully.    |
| 4 | <i>object? How</i> doing      | yesterday justly.    |
| 5 | <i>going? Where?</i> acting   | long since properly. |
| 6 | <i>When?</i> working          | long ago profitably. |

63—2.

Fourth class.

You ask: "How going?" The bird was flying over the trees.  
 fish swimming in what?  
 snake crawling on —  
 dog running from —

64.

Fifth class.

For the future I shall perhaps be a little more careful.  
 Tomorrow peradventure much less  
 Hereafter possibly *What qualifies the word*  
 Henceforth perchance *careful?*  
 Henceforward *Which is the agent? the verb? What does*  
 By and by *careful qualify? Which words express*  
 One of these days *doubt? Which relate to time?*

65. Mary, can any thing move without taking up some TIME? Just try the experiment. Move your hand or wink. Then as a thing cannot *be, have or do* without taking up time, VERBS must be associated with the *idea* of time. Speak a few sentences.

66. I *was* there. I *had* walked there. I *walked* there.

67. Do those sentences relate to *past* time, *present*, or *future*? Speak some now that will have reference to *present* time.

68. I *am* here. I *have* walked here. I *walk* here.

69. Now some in the *future* time.

70. I *shall be* here. I *shall have* walked here. I *shall walk* here.

71. When you command or entreat a person, in what mood do you speak? No. 2, 68, 111. Read what is there written.

The verb in the imperative mood is used in its simple form, without any variation, and always has reference to future time. In the indicative it is varied on account of person and time.

## EXAMPLE.

Imperative.

Indicative.

72. John, write as thou writest generally.

In what person	Charles writes	In what time is write?
is thou?	he writeth	In what time is wrote?
Charles? he?	he wrote	No. 1, 234.

73. All verbs, that do not form the imperfect tense and perfect participle by adding *d*, or *ed*, are called irregular. I here give you a list of

## IRREGULAR VERBS,

*In the Imperative and Indicative moods.*

## First class.

Present tense.

Past tense and perfect participle.

George, beseech him, as he	besought thee.
bind	<i>The present</i> bound
<i>Read the</i> bleed	<i>participle is</i> bled
<i>present</i> bring	<i>formed from the</i> brought
<i>tense in the</i> buy	<i>present tense of</i> bought
<i>indicative.</i> catch	<i>the verb, and al-</i> caught
George chide	<i>ways ends in</i> chid
beseeches feed	<i>ing, as:</i> fed
him. fight, fighting	fought
fling, flinging	flung
grind, grinding	ground
hear, hearing	heard
hold, holding	held
keep, keeping	kept
lay, laying	laid
What other lead	led
name can leave	left
you read lend	lent
instead of lose	lost
George? meet	met
pay	paid

*Read negatively.*  
George, lead not  
him as he lead  
thee. Now inter-  
rogatively.



Present tense.

Past tense and perfect participle.

George, lend him, as he lent thee.

	read		read	<i>Does George lead</i>
<i>Write a</i>	say	<i>Men sell</i>	said	<i>him as he lead thee?</i>
<i>different</i>	seek	<i>goods.</i>	sought	<i>Write the same agent,</i>
<i>agent to</i>	sell	<i>Men sell</i>	sold	<i>same auxiliary, dif-</i>
<i>each verb,</i>	send	<i>cloth. Men</i>	sent	<i>ferent verbs and ob-</i>
<i>and ten</i>	shoe	<i>sell cotton.</i>	shod	<i>jects.</i>
<i>different</i>	shoot	<i>Men sell</i>	shot	<i>I may lead a horse.</i>
<i>nouns in</i>	sit	<i>flax. Men</i>	sat	<i>I may leave an ox.</i>
<i>the ob-</i>	sling	<i>sell hemp.</i>	slung	<i>I may lend a dog.</i>
<i>jective</i>	speed	<i>Men sell</i>	sped	<i>I may lose a cow.</i>
<i>case to</i>	spend	<i>wool. Men</i>	spent	<i>I may meet a sheep.</i>
<i>each,</i>	spin	<i>sell silk.</i>	spun	<i>I may pay a debt.</i>
<i>thus:</i>	stick	<i>Men sell</i>	stuck	<i>I may lend a bow.</i>
	sting	<i>hats. Men</i>	stung	<i>I may read a book.</i>
	sweat	<i>sell shoes.</i>	swet	<i>I may say a word.</i>
	swing	<i>Men sell</i>	swung	<i>Let the pupil have</i>
	teach	<i>gloves.</i>	taught	<i>the privilege of writ-</i>
	tell		told	<i>ing different agents</i>
	think		thought	<i>as well as objects.</i>
	win		won	
	wind		wound	

## Second class.

Present tense.

Past tense.

Perfect participles.

74. Blow it, as it	blew it, and it will be	blown.
Break	broke	broken
Choose	chose	<i>The little word,</i> chosen
Draw	drew	<i>it, stands in the</i> drawn
Drive	drove	<i>place of the</i> driven
Drink	drank	<i>NAME of any</i> drunk
Forsake	forsook	<i>OBJECT or IDEA</i> forsaken
Freeze	froze	<i>you please to</i> frozen.
Give	gave	<i>suppose.</i> given
Hew	hewed	hewn
Know	knew	known
Lade	laded	laden
Rive	rived	riven
See	saw	seen
Shake	shook	<i>It has</i> shaken <i>it.</i>
Shave	shaved	shaven

Present tense.	Past tense.	Perfect participles.
Shear it, as it	sheared it, and it will be	shorn.
Show	showed	shown
Slay	slew	slain
Slide	slid	slidden
Smite	smote	smitten it.
Steal	stole	stolen
Strow	strowed	It has been strown by it.
Strew	strewed	It has been strewed by it.
Swear	swore	It has been sworn by it.
Take	took	taken
Tear	tore	torn
Throw	threw	thrown
Tread	trod	trodden
Wear	wore	worn
Weave	wove	woven
Write	wrote	written

## Third class.

Present tense.	Past tense.	Perfect participles.
75. Begin it as it	begun, or began it and it will be	begun.
Build	build	built
Eat	eat	eaten
Ride	rode	ridden
Ring	rang	rung
Sing	sang	sung
Sink	sank	sunk
Spit	spit	spat
Spring	sprang	sprung
Stride	strode	stridden

## Fourth class.

Present tense.	Past tense.	Perfect participles.
76. Bite it as he	bit it, and it will be	bit or bitten.
Forget	forgot	forgot forgotten
Hide	hid	hid hidden
Strike	struck	struck stricken
Work	wrought	wrought worked

*Read all the irregular verbs in the third person singular, indicative mood, HE or IT for the AGENT, him or it for OBJECT, as: He beseeches him. He binds him. Observe that the verb ends in s.*

## Fifth class.

Present tense.	Past tense.	Perfect participles
77. <i>Awake</i> him.	I <i>awoke</i> him, therefore he is	<i>awaked</i> .
Bend it.	I bent it, therefore it is	bended or bent
Bereave	bereft	bereaved
Cleave	clove, cleft	cleft or cloven
Deal	dealt	dealt, dealed,
Dig	dug	dug, digged
Gild	gilt	gilt, gilded
Gird	girt	girt, girded
Grave	graved	graven
Hang	hung	hung, hanged
Load	loaded	laden
Mow	mowed	mown
Saw	sawed	sawn
Shape	shaped	shapen, shaped
Slit	slit	slit, slitted
Sow	sowed	sown
Spill	spilt	spilt, spilled
Wax	waxed	waxen

## Sixth class.

Present tense.	Past tense.	Perfect participles
78. <i>Burst</i> the bottle.	It <i>burst</i> yesterday.	It is <i>burst</i> .
Cast bell	He cast it then	cast
Cut stick	cut	cut
Hit	hit	hit
Hurt him	hurt	hurt
Let the horse	let	let
Put	put	put
Set	set	set
Shed	shed	shed
Shut	shut	shut
Slit	slit	slit
Split	split	split
Spread	spread	spread
Thrust	thrust	thrust

Observe that the verbs in the sixth class are not varied to express the imperfect tense and perfect participles.

The horse *is let*. I *have let* him. I *let* him every day.

He *was let*. I *have let* him. I *let* him yesterday.

## Seventh class.

Present tense.	Past tense.	Perfect participles.
79. Rise ye, we	rose, we were	risen before light.
Arise ye	arose	arisen
Strive	strove	striven with
Fly	flew	flown
Grow	grew	grown
Swear	swore	sworn
Lie	laid	lain
Sit	sat	sat
Go	went	gone

## Eighth Class.

20. Present tense.	Past tense.	Perfect participles.
Abide with us.	He abode here.	He was abode with.
Shine upon us.	It shown upon it.	It was shown upon
Creep to it.	It crept to it.	It was crept to.
Sleep on it.	It slept on it.	It was slept on.
Dwell among us.	They dwelt among us.	We were dwelt among.
Flee from us.	They fled from us.	We were fled from them.
		We were fled from by them.

Be careful that you do not use the *imperfect tense* of the irregular verbs where it is proper to use the *perfect participle*. *The imperfect tense is used only on the fifth line of the third conjugation.* No. 2, 23. No. 4, 11. Read all the irregular verbs, taking the pronoun, *it*, for the agent or subject, and for the object or predicate, No. 2, 27, thus: *It besought it. It bent it, &c.* Read again, using the auxiliary, *did*, which is the imperfect tense of the verb, *do*, and requires the present tense after it, thus: *I did beseech it. I did bend it, &c.* Some are in the habit of saying: *I done it. He done it. Who done it?* They should say: *I have done it, or I did it, or I did do it.* You should not say: *I seen him do it, but I have seen him do it, or I did see him, or I saw him, or he was seen by me.*

81. Bear in mind that the principal object here is *Time*, as it relates to language. You need not study any book to learn that every action requires time; but to learn how to express the different *relations* of time, demands attention and practice. Repeat the relatives of time. (No. 2, 59. No. 2, 105. No. 3, 65.)



82. Time of necessity must be *present*, and *actions* can take place only in *present time*, but we have occasion to *speak* of actions and events as *past*, *present*, and *future*.

83. 1	<i>It was bent</i>	<i>before</i>	he came.	}	1 Past Time.
2	<i>I had bent</i>	it	<i>until</i>		
3	<i>I bent</i>	it	<i>when</i>		
			<i>while</i>		
			<i>after</i>		
			<i>since</i>		

1	<i>It is bent</i>	<i>now.</i>	}	2 Present Time.
2	<i>I have bent</i>	it <i>since</i> he came.		
3	<i>I bend</i>	it <i>often</i>		

1	<i>It shall be bent</i>	<i>before</i>	he comes.	}	3 Future Time.
2	<i>I shall have bent</i>	it	<i>until</i>		
3	<i>I shall bend</i>	it	<i>when</i>		
			<i>while</i>		
			<i>after</i>		

84. He *said* I could bend it *before* he did.  
   might                   *until*                   had.  
   would                   *when*                   was ready.  
   should                   *while*  
   bent                   *after, since*  
       He *says* I bend it                   *before* he does.  
   shall bend it *until* he has done it.  
   will                   *when*  
   may                   *while* he does it.  
   can                   *after* he has done it.  
   must

85. If he could have done it *before* nine o'clock he would.  
       If he could not have done it *until* then it would have been well.  
       If he could have done it *when* I saw him, he would.  
       If he could have done it *while* I saw him, he would,  
       If he could have done it *after* that time he certainly would.  
       If he could have done it *since* yesterday he would.

86. If he had done it *before* that time I would have done thus and so.  
       waited *until* that time  
       gone *when* I was there  
               *while* I was there  
       *after* that time  
       *since* that time

87. If he have done it at any time *before* asking you, he is blameable.

has

have waited at any time *until* he could ask you, he is

has

*when*

*while*

*after* he had been told

*since* he has

88. If he shall have done it *before* that time it shall be well.

will have waited *until* I arrive I will do it for him.

may have waited *when* I am there, what matter?

can have waited *while* it is done, I shall rejoice.

If he must not have written *until after* I have, the letter cannot be sent

89. If he could have it done *before* that time it would do.

might

tomorrow

would

next week

should

had

have or has

it will do.

shall

will

may

can

must

90. *Verbs and Participles have reference to actions as being CONTINUED or COMPLETED.*

#### EXAMPLES OF CONTINUED ACTION.

##### *In past Time.*

91. It was *strained* continually from morn *until* night.

It had *strained* the wire an hour *before* he came.

It had been *strained* an hour sometime during the day.

It *strained* the wire constantly *while* I was there.

He being *straining* the wire, it could not be seen.

It being *strained* constantly *while* I was there, &c.

They, having been *straining* it an hour sometime *before*

I was there, began then to slacken it.

Their *straining* the wire *at that time*, did not hinder me from seeing it.

*In present Time.*

92. The wire is continually *strained while* this screw is *turned*.  
 The power of the screw is *straining* the wire *while* I am *turning* it.  
 The screw has to be *straining* the wire.  
 It has to be *strained* by the screw.  
 Being *straining* it, it cannot be *tightening* it.

*In future Time.*

93. It shall be *strained until* it is as fine as a hair.  
 I shall be *straining* it *until* then.  
*When* it has been *strained* an hour, take it out.  
*After* you have been *straining* it an hour, do something else.  
*When* I have *strained* it so long a time, I will do it.  
 Prepare the wire, and *after* having been *straining* it an hour, or *after* it has been *strained* an hour, let it rest.  
 We will *do* it, or we expect to *do* it at some future time.

## 94. EXAMPLES OF COMPLETED ACTION.

*In past Time.*

- The child was completely *dressed* when she came into the room.  
 The table was *furnished*, the chairs were *set*, when we were called.  
 They were *moved* twenty miles from the city, I saw them *situated* pleasantly upon a beautiful farm.

*In present Time.*

95. They are *arrived* within ten miles of the city.  
 They have *arrived* within ten miles of the city.  
 They, *arrived* within ten miles of the city, are *encamped*.  
 They are *seated* at the table. The tea is *poured* into the cups, and held in the cups.

*In future Time.*

96. They are to be full *blown*, and not *withered* by the sun.  
 They are to be *tied* together and *washed* white.

97. It may be seen from the above examples that the participles relate equally to past, present, and future time, and that the time of an action represented by a participle can be known only by the association of other words. I speak the word, writing. Do you know to what time it relates? *I was writing yesterday. I am writing now. I may be writing tomorrow.* No variation in the word, writing, and it is the same with every participle.

98. A large number of profitable and interesting lessons may be formed by associating the relatives of time with the auxiliaries, pronouns, irregular verbs, prepositions, &c. I will give only a few examples.

## PRINCIPLE 15.

99. *An action may be done before, until, when, while, after, or since another action.*

100. First class,

1	I shall do it <i>before</i> I beseech—what or whom?	
2	ask him bind	
3	You may write in bleed	<i>Be careful that your</i>
4	your book the names bring	<i>words agree in sense</i>
5	of ten different ob- buy	<i>as well as in number</i>
6	jects after each verb, catch	<i>and person, &amp;c.</i>
7	and take a new agent chide	<i>You can say, "I be-</i>
8	for each verb, either feed	<i>seech the Lord." But</i>
9	singular or plural fight	<i>you cannot properly say,</i>
10	number. fling	<i>"I chide the Lord."</i>

101. Second class.

1	Boys, bind the stalks <i>before</i> you go to school.	
2	corn from church	
3	Add ten nouns rye	<i>Add ten verbs in- training</i>
4	instead of boys, oats	<i>stead of go, nouns dinner</i>
5	ten verbs instead, wheat	<i>or pronouns in- supper</i>
6	bind, that will flax	<i>stead of the agent. breakfast</i>
7	agree with the hemp	<i>market</i>
8	nouns. books	<i>sleep</i>
9	, bundle	<i>rest</i>
10	shoes	<i>work</i>



102

Third class..

1	Let it be until he	grinds the knife.	
2	rest	hears	what?
3	remain	holds	
4		keeps	<i>Write ten different nouns</i>
5	<i>Let what be?</i>	lays	<i>after each verb, and qual-</i>
6	<i>Until who grind it?</i>	leads	<i>ify each noun.</i>
7		leaves	
8		lends	
9		loses	
10		meets	

## PRINCIPLE 16.

103. *The same thing or action may be compared with different things or actions, or different things or actions may be compared with the same.*

## COMPARISON OF THINGS OR OBJECTS.

Mary, I wish you to understand how the word, object, is applied.

104—2. I do know, I think. This pen is an object, this pencil is an object, this slate is an object; that man is an object, that boy, that girl, that bird, and that fly is an object. All these things are objects, but I have noticed a different application of the word, object. The names of objects, when arranged in sentences, are either *agent* or *object*, according to the meaning: thus in the sentence,

The slate falls,

the word, slate, is agent to the verb falls; but in this sentence,

I hold the slate,

the word, slate, is object of the verb, hold, and is said to be governed by the verb.

*Place the name of this object (pencil) in a sentence, in the relation of agent. Now so it shall be object of the verb. No. 2, 27. Now, do the same with the name of some living object. Now the name of some virtue, of some vice, of some spirit. You should observe the difference between real and imaginary objects, and between the mere name of an object and the object itself.*

105.

First class.

- 1 John's pen is just as long as William's new pen is.
- 2 stone pencil
- 3 *With what is John's pen compared?* lead pencil
- 4 *Mention the phrase by which the com-* patent pencil
- 5 *parison is made. Are they equally or* silver pencil
- 6 *unequally compared? What word can* red pencil
- 7 *you read instead of the adjective, long?* black pencil
- 8 *Which are proper nouns? Pronounce* paint brush
- 9 *the common nouns. Which nouns imply* pen knife
- 10 *possession? Qualify John's pen. Read* middle finger
- some word instead of the word, just, in-*
- stead of John's, of William's.*

106.

Second class.

- 1 My father's house is almost as large as thy uncle's.
- 2 Our nearly aunt's
- 3 Thy *Which word is* hardly *What is un-* nephew's
- 4 Your *agent? Pro-* just *derstood after* niece's
- 5 His *nounce the pro-* quite *the word, un-* brother's
- 6 Her *nouns. What* precisely *cle's? Write* sister's
- 7 Its *do they imply?* equally *the nouns in* friend's
- 8 Their *Pronounce the* exactly *the plural* enemy's
- 9 John's *adverbs, the* about *number im-* neighbour's
- 10 Jane's *nouns that* apparently *plying pos-* partner's
- 11 Julia's *imply possess-* session, thus:
- 12 Susan's *ion. In what num-* uncles'. *Read in*
- 13 Mary's *ber are the nouns?* simple combination.

107.

Third class.

- 1 Every girl in town has a richer dress than mine (is.)
- 2 miss costlier
- 3 lass *In which de-* handsomer *Read the agents.*
- 4 maid *gree of com-* softer *Add other words*
- 5 lady *parison are* smother *instead of the ob-*
- 6 female *the adjec-* newer *ject of the verb, in-*
- 7 housewife *tives?* warmer *stead of the object of*
- 8 \ . / ( ^ | *Read* cooler *the preposition. In*
- 9 governess *them.* thinner *which conjugation?*
- 10 landlady *Read them* thicker *Conjugate the first*
- in the positive degree.* *sentence.*

108.

Fourth class.

- 1 It is twice as good as that—what?
- 2 What is three times bad
- 3 Who is four
- 4 five *Read ten words after the word, that.*
- 5 six *Read the phrase, "as good again as,"*
- 6 seven *instead of twice as good as. Write a*
- 7 eight *class agreeing with phrases like this:*
- 8 nine *"ten per cent better than."*
- 9 ten
- 10 twenty

COMPARISON OF OBJECTS OR QUALITIES OF OBJECTS, BY THE  
USE OF QUALIFYING PHRASES AND SENTENCES.

109.

Fifth class.

- 1 He is as kind as one that helps the poor unasked.
- 2 like a parent who does what? to whom? how?
- 3 kinder than teacher who pleases his pupils.
- 4 doctor
- 5 *Read a proper* minister *Write ten explaining phra-*
- 6 *noun instead of* lawyer *ses after each noun, with the*
- 7 *the pronoun, he.* judge *privilege of taking a differ-*
- 8 *Mas. Fem.* governor *ent agent for each class.*
- 9 brother
- 10 sister

110.

Sixth class.

- 1 That gentleman was so kind to all present as—111.
- 2 Who else was kind? attentive there
- 3 *Add other adjectives.*
- 4
- 5

111.

Sixth class.

- 1 to gain a very general respect from them.
- 2 What would? us
- 3 me
- 4 him
- 5 her

112. To define a *word* is to explain it by describing the particular ideas it is made to represent; but what I mean when I ask you to define a *sentence*, is to have you express the same or similar, and sometimes opposite ideas, in the same part of speech, and in the same construction. No. 3, 41.

## COMPARISON OF ACTIONS IN CONNECTION WITH OBJECTS.

## 113. Seventh class.

1 I write as handsomely as you do, John, or ever did.  
 2 legibly  
 3 plainly *Pronounce the adverbs, the adjectives*  
 4 smoothly *from which they are derived. Read.*  
 5 correctly *Again, and emphasise the agents.*  
 6 perfectly *Again, and give the falling inflec-*  
 7 expeditiously *tion on the adverbs. Read it*  
 8 readily *negatively. Now interrogatively,*  
 9 often *as, do I write? &c. Now conditional-*  
 10 willingly *ly, adding another sentence or clause.*

## 114. Eighth class.

1 My Peter can throw a stone as high as any other boy can.  
 2 roll hoop as — as  
 3 fly kite as — as  
 4 set snare as — as  
 5 shoot gun as — as *You mean of his*  
 6 play game as — as *age, I presume?*  
 7 tell story as — as  
 8 spread net as — as  
 9 climb tree as — as  
 10 row boat as — as

## 115. TEXTS.

Her cheeks are redder than a rose of deepest die.  
 Her eyes are blacker than a coal just charred.  
 Her complexion is fairer than a lily from the meadow.  
 Her form is more graceful than you can imagine.  
 Her mind is richer than a mine of diamonds.  
 Her motives are purer than —

Define each sentence in class 9.



## EXAMPLES OF COMPARISON.

116.

First class.

- 1 I write well, (compared with writing in general.)
- 2 I write very well.
- 3 I write nearly *as fast as* my teacher.
- 4 I write just *as fast as* he writes.
- 5 I write a very little faster *than* he.
- 6 I write much faster *than* he.
- 7 I write as much faster *than* he writes *as* he does faster
- 8 I write *as fast as* a man usually talks. [than Jane.
- 9 I write *so* that almost any one can read it.
- 10 I write so plain as to be understood by most people.
- 11 I write like Mr. Hoppin's clerk, or like a lawyer.
- 12 I write the best of any one in this street.

2

- 1 This is a sweet apple.
- 2 It is very sweet.
- 3 It is nearly as sweet as a pear fully ripe.
- 4 It is just as sweet as a pear.
- 5 It is a very little sweeter than some pears.
- 6 It is much sweeter than some are.
- 7 It is as much sweeter than a pear as a pear is sweeter
- 8 It is as sweet as honey. [than a lemon.
- 9 It is so sweet that it makes me sick to eat it.
- 10 It is so sweet as to entice them to eat of it.
- 11 An apple is like a pear in some respects.
- 12 It is the sweetest thing I ever tasted. What is?

3

- 1 I wrote it as he told me to write.
- 2 I wrote it better than he told me to write.
- 3 I wrote it *as nearly as* he told me *as* I could.
- 4 I wrote it just *as if* he had told me how.
- 5 I may as well do it as not do it.
- 6 I had rather do it than to have him do it.
- 7 Be so good as to do it for me now.
- 8 You know better than to do so, John, I think.
- 9 Bring him *such as* he wants.
- 10 Do not bring *too many*.
- 11 I will endeavor to bring *just enough*.

## PRINCIPLE 17.

117. *Some nouns preceded by the preposition, of, may relate to any other sensible object.*

When I say: The top—the question immediately arises: The top of what? The top of any thing that has an upper and under side.

## First class.

- |    |  |          |
|----|--|----------|
| 1  | He sent it to the top of the high                  | hill.    |
| 2  |  | mountain |
| 3  |  | mount    |
| 4  | <i>Define each of the other words.</i>             | tower    |
| 5  |  | steeple  |
| 6  | <i>What vowel sound in the word, he,</i>           | castle   |
| 7  | <i>in sent, in it, to, &amp;c. Say the vowels.</i> | building |
| 8  | <i>Write the top line in short hand,</i>           | church   |
| 9  | <i>thus: \ ^ / \ — ^ —</i>                         | tree     |
| 10 |  | mast     |

## Second class.

- |    |  |                       |
|----|--|-----------------------|
| 1  | James, let me have a part of your roll   | of candy.             |
| 2  | James, let thou me                       | thy bottle of — what? |
| 3  | Boys, let ye me                          | your barrel of —      |
| 4  | Boys, suffer me to have                  | box of —              |
| 5  |  | basket of —           |
| 6  | <i>What other words can you use</i>      | bunch of —            |
| 7  | <i>instead of part? Add ten words</i>    | field of —            |
| 8  | <i>instead of candy, that will agree</i> | garden of —           |
| 9  | <i>with roll, ten that will agree</i>    | bed of —              |
| 10 | <i>with bottle, &amp;c.</i>              | plants of —           |

## TEXTS.

- 1 Man's powers of mind exceed the extent of his—what?
- 2 "What is the cause of the cohesion of the solid parts of matter?"
- 3 The smoothness of the surface of glass surpasses it.
- 4 The roughness of the corners of that table grazed it.
- 5 The virtue of the laws of the State of Rhode Island.—
- 6 "This leads us to inquire into the origin of this government, and the source of its power."

118. *Words may be defined by stating the properties and circumstances, of the objects or actions they signify.*

1

Lead.

Lead is a metal.  
 It is very heavy  
 It is fusible  
 It is malleable,  
     or ductile  
 It is lighter than gold,  
     platina or quicksilver  
 It is softer than any other  
     metal  
 It is whitish  
 It is useful  
 It is valuable

2

Chair.

A chair is a seat.  
 It is a short seat  
 It is a moveable seat  
 It has four legs put together  
     with rounds  
 It has a back  
 Some have arms  
 Some have rockers

3

Stool.

A stool is a short, round seat,  
 without a back

4

Bench.

A bench is a long seat with-  
 out a back.

5

Settee.

A settee is a long seat with a  
 low back and arms.

6

Apple.

An apple is a kind of fruit.  
 It is juicy  
 It is of various colors  
 It is of various sizes  
 It is of various tastes  
 It has a core  
 It has a number of small,  
     smooth, oval, blackish seeds  
 It has a smooth thin skin  
 It is said to be hard, soft or  
     mellow, tough or tender  
 Its shape is nearly round

7

Tree.

A tree is a plant.  
 It has branching roots  
 It has a trunk or body  
 It has limbs or branches  
 Its branches have twigs  
 It has buds, leaves, and blos-  
     soms  
 Some bear fruit  
 It is covered with bark  
 It is elastic or yielding  
 Some are ever green

8

To run.

To run is to ply the legs in  
 such a manner that both  
 feet are at every step off  
 the ground at once.

To run against a post, is to  
 go against it.

To run in debt is to get  
 trusted.

## 119. DEFINITION OF SENTENCES, OR ELEMENTS OF COMPOSITION.

*Method of Instruction.*

\*You may read simultaneously the following piece, entitled,

*"Happiness is founded in rectitude of conduct."*

120. "All men pursue good, and would be happy, if they knew how; not happy for minutes, and miserable for hours; but happy, if possible, through every part of their existence. Either, therefore, there is a good of this steady, durable kind, or there is not. If not, then all good must be transient and uncertain; and if so, an object of the lowest value, which can little deserve our attention or inquiry. But if there be a better good, such a good as we are seeking, like every other thing, it must be derived from some cause; and that cause must either be external, internal, or mixed; in as much as, except these three, there is no other possible. Now a steady, durable good, cannot be derived from an external cause; since all derived from externals must fluctuate as they fluctuate. By the same rule, it cannot be derived from a mixture of the two, because the part which is external, will proportionably destroy its essence. What then remains but the cause internal? the very cause which we have supposed, when we place the sovereign good in mind—in rectitude of conduct."

121. Each word in this piece is to be analyzed. 1st. You are to know the simple sounds in each word, and how to pronounce them, which will be practice in Orthoepy. 2d. You must know how to spell each word, which will afford practice in that part of grammar called Orthography. 3d. You must know of each word whether it be primitive or derivative, simple or compound, and of what part of speech, which will be practice in that part of grammar called Etymology. 4th. You will be learning to arrange your words in sentences, and to apply the proper rules of *government* and *agreement*, which will come under the head of Syntax. 5th.

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\*A school-room scene, to a class of scholars of equal age and capacity, who are supposed to have been instructed in the preceding principles.



You will not only pronounce the words separately, but associate them in sentences, which will be the best possible way to perfect you in *Accent* and *Emphasis*, *Tone* and *Expression*, and all the *Powers* of the voice in speech, which part of grammar is called *Prosody* or *Elocution*.

I wish you to understand the difference between studying merely the *grammar* of a language, and the study of the *language* itself. When I say to you: That *names* of things are called *nouns*, that the *name* of this *thing* is pen, that nouns are singular or plural, and teach you to form the plural by adding *s*, thus: pen, pens, and tell you other ways to form the plural, as, box, boxes, bury, berries, &c. (No. 5, 64,) proceeding in this way I merely teach you the *grammar* of the language. But when I tell you that a particular kind of *building* is called *house*, that another kind is called *collage*, another *hut*, another *barn*, &c. when I proceed thus, I not only teach you that *objects* have *names*, and what *names* are called, and how they are *varied*, but I teach you how to *classify objects*, and to apply to them their proper *names*. I not only tell you that "*adjectives* qualify nouns," as, *sweet apple*, but require you to collect *many adjectives* that will apply to the *same noun*, as, *sweet apple*, *sour apple*, &c. No. 3, 4. In the piece you have just read, are introduced a certain *set* of words, expressing certain ideas. We are to express *similar*, or *the same*, or *different* ideas in a *different set* of words.

### 1 Column.

- 1 Happiness.
- 2 Felicity.
- 3 Blissfulness.
- 4 Enjoyment.
- 5 Pleasure.
- 6 Fruition.
- 7 Ease.
- 8 Quietness.
- 9 Prosperity.
- 10 Hope.
- 11 Faith.

122. About one inch from the top of your slate, and about one inch from the left side, write the word, happiness, beginning it with a capital. No. 1, may spell, by just naming the letters. Place the figure 1, over the word, and call it the first column. Place 1, at the left, and call it the first line. The sentence to be defined is, "*Happiness is founded in rectitude of conduct.*" What else is founded in rectitude of conduct besides *happiness*? No. 2, may mention a word. "*Felicity.*" Write it under the word, happiness. No. 2, may spell. No. 3, will now select a word. *Blissfulness*. Each of you write it. No. 3, spell. Now No. 4. *Enjoy-*

ment. That will do. Write it. *Let it be understood that each one is to select a word in turn, and spell until the column is filled.* Should one be unable to select a suitable term at the moment, let any one in the class who can, be allowed to mention a word. (To prevent disorder, the one who can mention a word should raise a hand, or give some sign, and wait until directed by the teacher.) No. 1, may utter the vowels heard in the first word. [ ˘ ˘ ˘ ] No. 2, in the second word. [ ˘ ˘ ˘ ˘ ] No. 3, in the third word. [ ˘ ( ˘ ) ] No. 4, No. 5, 6, 7. Let each one analyze a word. (*The teacher should assist.*) Pronounce the vowels, and slide the voice upwards. What inflection do we call this? Pronounce the words in the rising inflection. Now say the vowels in a falling inflection. Pronounce the words so. Pronounce the primitive words in the column, the derivatives. What other word is derived from happy, besides happiness? What is derived from the second word? What others from the third? fourth? fifth? sixth? seventh? eighth? ninth? tenth? eleventh? In which number are these nouns? What is the plural to No. 4? Spell it in the plural. What is the plural to No. 5? to No. 10? Just think for a moment of the importance of this subject. For what can we desire to exist, if we cannot realize happiness! Are we this moment happy? If not, why?

1	2	3	123.
1 Happiness		is.	Draw a perpendicular line at the right of the longest word in the first column. Draw another line, leaving a space of one inch. Draw another line, leaving about half of an inch. Number the columns, 2, 3. In the third column, write the word, is. What is the first auxiliary? Write it in the second column, on the second line. Write the word, <i>be</i> , under it. Read all the nouns with the verb, <i>is</i> . Read them with <i>could be</i> , and observe the difference in meaning. What auxiliary implies liberty? Write it. Read all the nouns with <i>might be</i> . What next? Write. Read as before. What next? As we have the present tense on the first line, we must omit it here, and write, <i>was</i> .
2 Felicity	could	be.	
3 Blissfulness	might	be	
4 Enjoyment	would	be.	
5 Pleasure	should	be.	
6 Fruition		was.	
7 Ease	shall	be.	
8 Quietness	will	be.	
9 Prosperity	may	be.	
10 Hope	can	be.	
11 Faith	must	be.	

Write the remaining auxiliaries in order. Conjugate the first sentence, thus: *Happiness is. It could be. It might be, &c.* Conjugate the second, thus: *Felicity is. It could be. It might be, &c.* The third, fourth.

In reading these simple combinations, the teacher will, of course, direct according to the age and capacity of his pupils, and his own inclination. Conjugate the fourth agent in the plural number. In which conjugation is the verb? What number and person? With what must the verb agree? Are the sentences declarative, interrogative, or imperative? Affirmative or negative? Do they express certainty or uncertainty? Ask questions, thus: What is happiness? What is felicity? So of each agent, and think while you speak.

*The teacher in directing these lessons should not be confined to written directions. What I can write may assist, but cannot supply the place of the teacher. I have proved this lesson to be both interesting and useful, and therefore recommend it with confidence. I know of no exercise better calculated to enlighten the mind of a pupil than this. It is at once a writing, spelling, definition, composition, reading and parsing lesson.*

1st Sentence.							
1	2	3	4	5	6	7	8
1 Happiness	is	founded		in rectitude		of	conduct.
2 Felicity		based		rightness			behaviour
3 Blissfulness		built		uprightness			motive
4 Enjoyment		raised		justness			intention
5 Pleasure		supported		propriety			action
6 Fruition		upheld		correctness			judgment
7 Ease		increased		pureness			heart
8 Quietness		promoted		holiness			soul
9 Prosperity		produced		reasonableness			desire
10 Hope		enlarged		accuracy			thought
11 Faith		strengthened		exactness			conception

124. We will suppose the lesson to have been written upon the slates as above. What part of speech in the 4th column? To what do they relate? (No. 3, 37.) Read the verbs from which they are derived. Read the present participles from the same verbs. What irregular verb in the column? What governs the 6th column of words? the 8th?

*The teacher will put other questions.*

2d Sentence.				3d Sentence.		
9	10	11	12	13	14	15
1 All	men	pursue	good	and	would	be
2 Each	people	follow	virtue	but	could	be
3 One	nations	desire	truth		might	be
4 Some	kingdoms	wish for	pleasure		should	be
5 Any	tribes	practise	riches		were	
6 This	parties	strive for	honour		are	
7 That	families	contend for	renown	shall	be	
8 These	societies	go after	fame	will	be	
9 Those	companies	inquire after	wisdom	may	be	
10 The	Europeans	ask for	understanding	can	be	
11 Other	Americans	pray for	holiness	must	be	

125. With what must articles agree? (Rule 3d. No. 4, 17.) What is an article? Which column of words are agents? Which verbs? Pronounce the articles, the agents, the verbs, the objects. What rule do you give for the 10th column of words? (first.) For the 11th column? (first.) The 12th? (second.) In which number are the nouns in the 10th column? in the 12th? What person? What gender are the agents? the objects? In what mood are the verbs? With what must verbs agree? No. 1, may read the first article with all the agents, and the first verb, thus:

All men pursue.

people

nations

kingdoms

tribes

parties

families

societies

companies

Europeans

Americans

No. 2, may read the second article, thus:

Each man pursues, or,

Each of the men pursues.

No. 3, may read the next, then No. 4, and so on.

No. 1, may now read the first article with all the agents and second verb.

Be careful to *think* when you read.

No. 2, what must you read now?

What will be yours, No. 3?

All men pursue good.

All wise men steadily pursue the greatest good.

What other qualifying words can you apply to *men*, *pursue*, and *good*? Read *wise* with each word in the 10th column. Read *steadily*, with the words in the 11th, &c.



## 4th Sentence.

16	17	18	19	20
1 happy	if	they	knew	how.
2 tranquil	though	I	had	the power.
3 peaceable	although	we	possessed	the skill.
4 peaceful	except	thou	owned	the faculty.
5 at peace	unless	ye		that thing.
6 at rest	whether	he		this object.
7 undisturbed	notwithstanding	she		my house.
8 good	nevertheless	it		our farm.
9 great				thy horse.
10 wise				your mill.
11 useful				his store.

126. What part of speech is No. 16? Pronounce them. Who would be happy? Read the word, beings, after the adjectives. They would be happy beings.

tranquil, &c.

Let the third sentence be negative, and read the conjunctions in No. 17. Read *and* or *but* in the third sentence according to the sense. Conjugate the fourth sentence in connection with the third.

They would be happy if they knew how.

could know how.

might

would

knew

are

know\*

shall

shall

will

may

can

must

## DERIVATION.

Happy, *ly-less-pily-piness-per-pen*; hap-hazard-*harlot*.

Tranquil, tranquility, tranquilize, tranquilly-ness.

Peaceable-ful-ness-bly, peace-maker, peace-offering.

Undisturbed, disturbance, disturber-s.

What words are derived from *good*, *great*, *wise*.

---

\* The subjunctive present or future, is not used after the declarative past, in this sentence.

## 5th Sentence.

## 6th Sentence.

21	22	23	24	25	26
1	not happy	for	minutes	and	miserable
2	joyful	during	moments		worthless
3	glad	by	seconds		very poor
4	prosperous	through			wretched
5	transported				debased
6	delighted				dispirited
7	pleased				unpleasant
8	happified				curled
9	blessed				poorly off
10	flattered				unfortunate

127. Ellipsis, when applied to grammar, is the elegant omission of some part or parts of speech in a sentence.

Supply the ellipsis in the fifth sentence.

*They would not be happy for minutes.*

*Who would not?*

*Men would not.*

Pronounce the 22d column. What part of speech? What do they qualify? Read the word they qualify after them. What part of speech modifies or qualifies the adjective? Read an adverb before the adjectives. *Unusually happy.* Change those adjectives to nouns, as:

*They would enjoy perfect happiness for—  
                   feel great joy  
                                   gladness, &c.*

What part of speech are those words in the 24th column? For what are prepositions generally used? To denote place, as: *On the water, in the field.* To what do the words in the 24th column relate? (To time.) What part of speech the 26th? From what is the first word derived? the second? fourth? fifth? &c. What column of words stand in contrast with the 22d? (26th.) The teacher will hear the scholars spell all the words, or let them spell to each other.

In what condition must a person be to be *happy*? To be happy one must be free from sinful actions, from the indulgence of bad passions; he must be in health, have enough to eat, and to drink, and to wear—he must have a contented mind, and a desire to do good.

		7th Sentence.		8th Sentence.	
27	28	29	30	31	32
1	for hours	but	happy	if	possible
2	weeks		good	if it be	consistent
3	months		content		reasonable
4	years		wise		just
5	centuries		rich		right
6	ages		honest		agreeable
7	ever and ever		kind		satisfactory
8	many ages		benevolent		honorable
9	a long time		charitable		allowable
10	a life time		friendly		admissible
11	to all eternity		at peace		advisable

128. Supply the ellipsis in the 7th and 8th sentences. What is ellipsis? In what case are the nouns in the 28th column? Which are adverbs in the 28th? In which number are the nouns? Read them in the singular. What part of speech is the 30th and 32d?

What is your Rule for the pronoun? With what does *it* agree in No. 31? If what be consistent?

it      be  
If they desire to be  
wish to be  
request to be

Read the top line as far as 27, and then read in columns. Read in a soft smooth voice, and *think* as you read.

Conjugate the 7th sentence. In which conjugation? When I ask: What kind of a sentence? I wish you to tell whether it be *declarative*, *interrogative*, or *imperative*.

Will they be happy if possible? Interrogative.

They will be happy if possible. Declarative.

Be ye happy if possible. Imperative.

What kind of a sentence is the first? Read it interrogatively. Imperatively. In what mood are the 2d and 3d sentences? Conjugate the 1st, the 2d, the 3d, 4th, 5th, 6th, 7th. In which conjugation is the 1st sentence? the 2d? the 3d? Read the text or top line in the first person singular, plural; in the second person singular and plural.

33	34	35	36 37	38
1 through every	part	of their	existence.*	
2 for all	portion	my	being.	
3 during this	period	our	living.	
4 that	stage	thy	consciousness	
5 these	scene	your	knowledge.	
6 those	trial	his	business.	
7 some	action	her	labor.	
8 each	<i>performance</i>	its	work	
9 one	design	man's.		
10 many	undertaking	the world's		
11 a	moment	matter's		

129. You may perceive that the eighth, is a qualifying or interrupting sentence, and "through every part of their existence," belongs to the 7th sentence. Such interrupting sentences should be read lower and quicker than the main sentences, thus:

"but happy—through every part of their existence."

*if possible*

*if it be possible*

Let the voice pass very rapidly over such interrupting sentences, and then take up the main sentence as though it had not been disturbed.

What is the radical or root of the eighth word in 35th column? Which part of it is the prefix? which the affix? No. 1, may mention some other word formed from the same root, by adding some other prefix. No. 2, mention one. No. 3, 4, 5, 6, 7, 8, 9, 10, 11. No. 1, may analyze the first word in the 38th. No. 2, the second, No. 3, the third, No. 4, the fourth. No. 6, may analyze the sixth word in the 32d column. No. 7, may choose any word in the lesson to analyze. No. 8, tell all the simple sounds in a word. When you analyze, tell how many syllables, and where the accent is. No. 1, pronounce this word as the accent is marked, unconsciousness. No. 2, thus, unconscíousness. No. 3, unconscíousness. No. 4, unconscíousness. No. 5, unconscíousness. No. 6, unconscíousness. No. 7, in what other way can you accent unconsciousness? No. 8, may accent some other word in the lesson several ways. No. 9, some word.

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\*Think how varied and many the scenes of one's *existence*!



## 9th Sentence.

39	40	41	42	43	44
1	Either, therefore,	there	is	a	good
2	And then		could be		peace
3	for this reason		might be		happiness
4	for that cause		would be		enjoyment
5	for these facts		should be		tranquility
6	for those truths		was		repose
7	for such wants		shall be		rest
8			will be		quietness
9	<i>The reason I have</i>		may be		glory
10	<i>given, or shown</i>		can be		rapture
11			must be		pleasure

## 10th Sentence.

45	46	47	48	49
1	of	this	steady,	kind,
2	consisting of	that	fixed	sort
3	comprehending	a	settled	nature
4	implying	the	constant	species
5	suggesting	some	regular	class
6	intimating	any	undeviating	lot
7	proving	my	uniform	mess
8	maintaining	our	even	imperishable
9	supporting	thy	real	continuing
10	affording	you	sound	all-cheering
11	ensuring	his	whole	all-consoling

130. To parse a sentence is to name the parts of speech in it, and to give the proper rules of *government* and *agreement*. You may parse the 9th and 10th sentences. *Therefore*, is a relative of reason, comprehending a sentence. The words in the 44th are nouns. What qualify them? The succeeding phrases. Such phrases may be called *adjective phrases*, qualifying the nouns or sentences to which they relate. No. 4, 17, 41.

Observe the words, *lot* and *mess*, in the 49th. I introduce the terms, that you may see their *inapplicability* to the subject, and learn to avoid the use of such words. Each one in the class may make a few proper sentences from the word *lot* and *mess*.

## 11th Sentence.

## 12th Sentence.

50	51	52	53	54	55	56	57
1	or there		is not.	If	not;	then	all
2		could	not be				some
3		might	not be				any
4		would	not be				no
5		should	not be				every
6			was not				my
7		shall	not be				our
8		will	not be				thy
9		may	not be				your
10		can	not be				his
11		must	not be				her

## 13th Sentence.

## 14th Sentence.

58	59	60	61	62	63
1	good	must	be	transient	and uncertain;
2	happiness	could	be	momentary	dubious
3	wealth	might	be	evanescent	doubtful
4	money	would	be	fleeting	insecure
5	friendship	should	be	perishing	questionable
6	love		was	vanishing	false
7	houses		is	dying	counterfeit
8	stores	shall	be	fading	perfidious
9	ships	will	be	decaying	treacherous
10	goods	may	be	failing	deceitful
11	furniture	can	be	spoiling	insufficient

131. You may read as far as you have written (63,) in columns, very slow, waving the voice almost as easily as breathing, and observing the different application of the words.

Read the text, or top line. Now read it without changing the position of the words, in the interrogative style. It requires the upward movement of the voice, thus: "*Happiness is founded in rectitude of conduct?*" It might be called the *sarcastic style*. No. 1, 238.

Now read in a monotone:

āll mēn pūrsue gōōd ānd wōūld bē, &c.

Now read in a varied voice. No. 1, 214, 238.

15th Sentence.				16th Sentence.			
64	65	66	67	68	69	70	71
1 and	if	so,	an	object	of the	lowest	
2 further	thus	It is	a	thing		meanest	
3 <i>Some-</i>	<i>As I have</i>	one	idea			least	
4 <i>thing</i>	<i>said.</i>		supposition			basest	
5 <i>more is</i>	<i>How have</i>		saying			worst	
6 <i>to be said</i>	<i>I said?</i>		thought			smallest	
7 <i>Add an-</i>	<i>or what</i>		chimera			weakest	
8 <i>other</i>	<i>have I</i>		farce			poorest	
9 <i>proposi-</i>	<i>said?</i>		fable			most hurtful	
10 <i>tion.</i>			falsity			most abject	
11			untruth			most wicked	

17th Sentence.						
72	73	74	75	76	77	78
1 value,	which	can	little	deserve	our	attention
2 worth	that	can	scarcely	claim	man's	carefulness
3 concern		Auxiliaries.	but just	demand	men's	heedfulness
4 kind			hardly	attract	woman's	watchfulness
5 property			merely	gain	women's	exertion
6 tendency			slightly	interest	poet's	musings
7 effect			partially	engage	poetess's	studying
8 description			barely	enlist	poetesses'	thinking
9 pattern			lightly	satisfy	actor's	speaking
10 guide			sparingly	pay for	actresses'	singing
11 order			never	awaken	my	powers.

132. So, in the 66th column is a relative of manner or kind. It relates to, and saves the repetition of the 13th and 14th sentences. Let us philosophize upon the 16th sentence. It is an object. What kind?

It is a mean object. How mean?

O! It is very mean indeed!

It is *the meanest of all objects?*

It really is an object *of the very lowest value of any thing I ever heard described by an orator.*

Observe how the phrase, "by an orator," changes the force of the word, object. I may have heard others describe a meaner object.

18th Sentence.		19th Sentence.					
79	80	81	82	83	84	85	86
1 or	inquiry.	But	If there	be			a
2 nor	search	Besides		is	Auxiliaries.		
3 neither	quest.	Except		were			
4 and	asking for.	Unless		was			
5 but, only	interrogation.	Only		be to be			
6 yet	prayer.	Admit		is to be			
7 if	devotion.	Grant		were to be			
8 for	support	Suppose		was to be			
9 with	faith.	Allow		exist			
10 except	confidence	Own		exists			
11 although	information.	Say		existed.			

Auxiliaries.

20th Sentence.				21st Sentence.		
87	88	89	90	91	92	93
1 better	good;	such a	good		as we	
2 worthier	act		happiness		I	
3 richer	inheritance		price		thou	
4 higher	enjoyment		benefit		ye	
5 sweeter	station		quietness		he	
6 happier	object		peace		she	
7 lovelier	thing		heaven		it	
8 holier	being		treasure		they	
9 godlier	spirit		tranquility		others	
10 heavenlier	motive		rest		these	
11 greater	place		repose		those	

133. What is the agent in the 18th sentence? in the 19th? 20th? 21st? What kind of sentences? What part of speech are the words in the 79th column? What do they connect? No. 1, parse the words in the 80th column. No. 2, in the 81st, and so on. Each one in the class in turn select a word to analyze. Says Julia, I will analyze the word, good. It has three sounds, two consonants and a vowel; g represents the 10th flat consonant, the d the 6th, the oo the 8th sharp vowel; the sounds are these, / ( — or g-oo-d. Its derivations are good-s-ness-ly-y; better, best; good-breeding-by, fellow-ship, humour-ed-ly, manners, nature-d-ly, good-now! good-speed-will-less.



## 22d Sentence

	94	95	96	97	98	99	100
1		are	seeking	like	every	other	thing
2	could	be	looking for	like unto	each	earthly	object
3	might	be	soliciting	as	one	terrestrial	being
4	would	be	pursuing		any	worldly	animal
5	should	be	searching for		some	material	vegetable
6		were	inquiring after		all	human	soul
7	shall	be	asking for		an	artificial	machine
8	will	be	praying for		this	fine	house
9	may	be	calling for		that	new	barn
10	can	be	wanting		these	old	shed
11	must	be	requesting		those	little	shop

## 23d Sentence.

	101	102	103	104	105	106	107
1	it	must	be	derived	from	some	cause
2		could	be	produced	by	a	power
3		might	be	caused	for	this	principle
4		would	be	effected	through	that	design
5		should	be	generated	under	the	rule
6			was	begotten			being
7			is	brought forth			thing
8	shall	be	ushered in				motive
9	will	be	made	upon	the	same	wish
10	may	be	built				inclination
11	can	be	secured				free-will

134. Read the 21st sentence with 96th column. What part of speech? From what derived? Read the words from which they are derived. "Each of the scholars in the class I suppose is seeking some good." No. 1, may write ten nouns after the first participle in 99th, in the first person singular, as: *I am seeking knowledge, &c.* No. 2, write ten that will agree with the second. No. 3, may write ten after the third, and so on, each one taking a different word. No. 1, may now read. In what case are the nouns? No. 2, read. No. 3, &c. In which conjugation are your examples? Read in the second, as: *I have sought knowledge.* Now in the third, as: *I seek knowledge.* Conjugate one of your sentences in each conjugation.

## 24th Sentence.

	108	109	110	111	112	113	114
1	and	that	cause	must	either	be	external
2		this	power	could	neither	be	outward
3		which	principle	might		be	terrestrial
4		the		would		be	material
5		a		should		be	perishable
6		any				was	human
7						is	intrinsic
8				shall		be	first
9				will		be	true
10				may		be	real
11				can		be	sufficient

## 25th Sentence.

## 26th Sentence.

## 27th Sentence.

	115	116	117	118	119
1	internal,	or	mixed;	in as much as,	except
2	inward	nor	compounded	for	besides
3	heavenly		mingled	because	but
4	immaterial		united	therefore	
5	imperishable		confused	wherefore	
6	divine			whereas	
7	worthless			whereby	
8	secondary				
9	false				
10	imaginary				
11	insufficient				

*Error.*—Read the phrase,  
“these three,” after 119.

135. What does *and* connect, 103? Read the first column of adjectives on the page. The second, the third. Read the conjunctions. Pronounce and define each auxiliary. Read what is written, No. 4, 22. What example on this page like those? What do you call such conjunctions? Observe the position of *either*, (between the auxiliary and verb.) You can see by the 117th column, that *participles* become *adjectives*. Read the text from the beginning. Read the second line and make your words agree. Pronounce the sounds in the text: A-ll m-e-n p-ur-sue g-oo-d. Now in syllables, as: All men pur-sue good, and would be hap-py. Now read each word abrupt, thus: All! men! pursue! good! and! would! be! happy!

## 28th Sentence.

	120	121	122	123	124	125	126
1	there	is	no	other	possible.	Now	a
2		could	be	not	any	alternative.	Why!
3		might	be			way.	Alas!
4		would	be			principle.	O!
5		should	be			faculty.	
6			was			ability.	
7		shall	be			disposition	
8		will	be			consideration.	
9		may	be			standard.	
10		can	be			supposition.	
11		must	be			mode.	

## 29th Sentence. 30th Sentence.

	127	128	129	130	131	132
1	steady,	durable	good	cannot	be	derived
2	47	48	44	could not	be	103
3				might not	be	
4				would not	be	
5				should not	be	
6					was	
7					is	
8				shall not	be	
9				will not	be	
10				may not	be	
11				must not	be	

136. Read the 28th sentence in second conjugation, first person plural, omitting the word, "there," as: "We have no other possible," no other *alternative*, &c. Read in the third conjugation, as: *We see no other possible*, &c. Read the new conjugation, No. 1, as:

We are to see no other possible.  
 have  
 like  
 seem, &c.

Now try No. 2, new conjugation. Now the 3d. Now 4th. *The teacher should often give the scholar this comprehensive view.*

## 31st Sentence.

	133	134	135	136	137	138	139
1	from	an	external	cause;	since	all	
2			114	power	because	every	
3				principle	for		good
4				essence	whereas		pleasure
5				substance			delight
6				property			enjoyment
7				faculty			
8				skill			
9							
10							
11							

## 32d Sentence.

	140	141	142	143	144
1	derived	from	externals,	must	fluctuate
2	104		friends	could	change
3			neighbors	might	disappoint
4			brothers	would	deceive
5			sisters	should	cheat
6			teachers		<i>fluctuated</i>
7			masters		fluctuate
8			houses	shall	decay
9			lands	will	fade
10			riches	may	wither
11			merchandize	can	die

137. Parse the words upon this page. Spell the words in 137th, in the plural number, in 142d, in the singular. Read the words in 144th. Spell the present participles derived from them, the perfect participles. Read them in the past tense. (All fluctuated.)

changed

disappointed

deceived

cheated

decayed, &c.

*All what fluctuated?*

*Read the same interrogatively.*

No. 1, may analyze the first word in 142. No. 2, the second word. No. 3, the third. What word is nominative in the 32d sentence? In which conjugation is the verb in 32d?



## 33d Sentence.

	145	146	147	148	149	150	151
1	as	they	fluctuate.	By	the	same	rule
2			change.				principle
3			waver.				law
4			alter.				guide
5			decay.				proposition
6			lessen.				saying
7			diminish.				truth
8			fade.				foundation
9			decrease.	Upon	the		ground
10			wane.				footing
11			grow less.	For	the		reason

## 34th sentence.

	152	153	154	155	156	157	158	159
1	it	cannot	be	derived	from	a	mixture	of
2	could'nt		be	104	by		compound	
3	might'nt		be				combination	
4	would'nt		be				composition	
5	should'nt		be				union	
6	was not						connexion	
7	is not						joining	
8	shall not		be				junction	
9	will not		be				congregation	
10	may not		be				collection	
11	must not		be				amalgamation	

133. No. 1, may read the primitive words in 147. No. 2, in 151. No. 3, in 158. No. 4, may mention some derivations from the first word in 147. No. 2, from the second. No. 3, from the third, and so on. Write upon your slates the derivations from the fifth word in the 151st column, from the eighth, the tenth, the eleventh. Read the 34th sentence interrogatively. The position of which word do you change? Which lines of the conjugation are in the indicative mood? Which imply power? Which imply liberty? What does the fourth imply? Define the 149th word, the 155th. No. 1, mention something that *fluctuates*. No. 2, mention something. No. 3, something that *lessens*. No. 4, repeat the parts of speech. No. 5, give an example of each.

35th Sentence.

36th Sentence.

	160	161	162	163	164	165	166	167
1	the	two;	because	the	part	which	is	external
2			for		portion	that		114
3			as		half			
4					side	<i>This is an interrupting sentence, coming in between the agent and verb. Or rather, a qualifying sentence.</i>		
5					principle			
6					power			
7					nature			
8					substance			
9					matter			
10					body			
11					stuff			

37th Sentence.

	168	169	170	171	172	173
1	will	proportionably	destroy	its	essence.	What
2	could	partly	waste		principles.	
3	might	partially	effect		powers.	
4	would	considerably	injure		nature.	
5	should	greatly	confuse		purity	
6	did	much	kill		beauty	
7	does	somewhat	hurt		effects	
8	shall	not a little	weaken		force	
9	may	certainly	lessen		value	
10	can	probably	diminish		worth	
11	must	necessarily	change		design	

139. Supply the ellipsis after the 161st. To what does *because* relate? (To reason.) To what are the words in the 164th column nominative? In what number are they? In which gender? To what do *which* and *that* relate? In what case are they? Omit the 36th sentence, and read the word, *external*, before the agent, *part*. Read the adverbs, 169. Observe their position. Conjugate the 35th sentence, including the 36th. Conjugate in the first conjugation; it will require the verbs in 170th to be changed to participles. Conjugate in the second conjugation, thus: "The part which is external, could *have* destroyed it." Conjugate the same interrogatively. Read the text from the beginning negatively.

	174	175	176	177	178	179	108	181
1	then	remains	but		the cause	internal?	the very	
2	therefore	exists	besides			intellectual?	same	
3	now	is	except			ideal?		
4		have we				spiritual?		
5								
6								
7								
8								
9								
10								
11								

38th Sentence.		39th Sentence.			40th Sentence.		
	182	183	184	185	186	187	188
1	cause	which	we	have	supposed	when	we
2		that			imagined		
3		as			thought of		
4					taken		
5					presented		
6					offered		
7					given		
8					existing		
9					left		
10					discovered		
11					found		

140. What three moods have we in this piece, we are defining? No. 1. Let me hear you read the text from the beginning, putting the verbs in the imperative mood, thus: Men *pursue* good, and *be* ye happy if possible. *Know* how to be happy. *Be* not happy for minutes and miserable for hours, but *be* happy through every part of your existence, &c. No. 2, read in the new conjugation, thus: All men *are* to *pursue* good, and are to be happy, for they *are* to *know* how. They *are not to be happy* for minutes and miserable for hours, but they *are to be*, &c. Read the text now interrogatively, negatively, thus: "*Do not all men pursue good, and would they not be happy if they knew how?*" Now try the second line in the same way, now the third. Make your words agree.

189	190	191	192	193	194
1 place	the	sovereign	good,	in	mind,
2 put	our	greatest	happiness		intellect
3 affix	a	only	enjoyment		disposition
4 apportion		best	peace		motive
5 allot		choicest	blessing		passion
6		supreme	felicity		love
7		intrinsic	worth		friendship
8		lasting	value		holiness
9		durable	essence		uprightness
10		perfect	property		integrity
11		best	possession		virtue

## 41st Sentence.

195	196	197	198
1 in	rectitude	of	conduct.
2	uprightness		pursuit.
3	justness		action.
4	straitness		behaviour.
5	pureness		motive.
6	goodness		heart
7	propriety		soul
8	honesty		judgment.
9	gentleness		will
10	consistency		determination.
11	perfection		living.

I41. You may now read from the beginning in columns. *What is correct pronunciation called?* Now spell to each other every word. *What is spelling called?* I will now hear you define each word. No. 1. What words can you use instead of *happiness*, in the first column? *The scholars should not be obliged to repeat the words exactly as they stand in the columns.* No. 2, what can you read instead of *is*, in the 2d column? No. 3, define *founded*, and so on. You may tell me to-morrow how many different words we have written in this piece, we have just finished. You may now commence "Pope's Essay on Man," or Young's Night Thoughts, and define each word of a few pages, or No. 1, may select a sentence from some book, for the class to define. To-morrow No. 2, may select one. Next No. 3, and so on, until each one has selected one.



## 142. TEXTS TO BE DEFINED BY THE PUPIL.

*First Conjugation.*

Subject.	Affirmation.	Predicate.
1	A very kind friend	is a very great blessing.
2	That extravagantly fine house	is a very beautiful sight.
3	This Russia iron stove	is his most valuable gift.
4	Any well disposed man	is an acceptable candidate.
5	His brother's only son	is uncommonly handsome.
6	Julia's sister's second cousin	is working Eunice' veil.
7	Her cousin's wearing yours	is talked about at uncle's.
8	Julia's having wrought hers	is having its desired effect.
9	His playing's pleasing thus	is what encourages him.
10		

*Second Conjugation.*

- 1 I *have* it.
- 2 James and Julia *have* risen from their slumbers.
- 3 He or thou *hast* written it by permission.
- 4 The clergy *have* been growing in strength.
- 5 Our army *has* been fighting a bloody battle.
- 6 Many a victory *has* been gained by our navy.
- 7 Each of the seamen *has* been thought of by government.
- 8 Jane, a little lady, *has* been admired, being amiable.
- 9 I see that the poet *has* been writing, thinking to please us.
- 10 "Then, sir, the gentleman *has* no fault to find with these recently promulgated South Carolina opinions.

*Third Conjugation.*

- 1 John West, a fine boy, *rises* early, to work in the garden.
- 2 What work *does* he *do* in the flower garden?
- 3 From among the plants he *pulls* the noxious weeds.
- 4 Who, my son, do you *think*, *gave* him liberty to hoe there?
- 5 O! his parents, I *dare* say, *told* him that he *might* do it.
- 6 Only *see*! pa, there he *stands*, busily engaged at work.
- 7 How carefully the little fellow *works*, hoeing the plants.
- 8 Yes, I *remove* the stones, and loosen the earth.
- 9 Just as they *left*, the rain *began* to pour down in torrents.
- 0

143. Said Miss Julia, I have defined the first text upon my slate, and if it be as you intend I will copy it into my writing book.

Let me look at it.

Subject.				Affirmation.		Predicate.			
1	7	4	2		5	1	7	4	2
1 A very	kind	friend	is	a very great	blessing.				
2 The truly	obliging	benefactor	could be	needful	possession.				
3 This unusually	firm	patron	might be	necessary	help.				
4 That extremely	patient	supporter	would be	desirable	encouragement.				
5 Any	forbearing	protector	should be	acceptable	consolation.				
6 The other	forgiving	parent	was		guide.				
7 Each	severe	father	shall be		instructor.				
8 Every	prompt	mother	will be		comfort.				
9 My	worthy	son	may be	a very famous	lawyer.				
10 Our	wealthy	daughter	can be	amiable	lady.				
11 Thy old	tried	companion	must be	a very good	man.				

Well, Miss Julia, what can you tell me of your lesson?

1st. I might tell you every elementary sound in each word.

2d. The number of syllables in each word, and whether simple or compound.

3d. I can point out the accented syllable.

4th. I can tell you whether the words be primitive or derivative.

5th. I can tell you what part of speech each word is, which you may see I have numbered over each column.

6th. I can describe it thus: It is a simple sentence, consisting of one nominative and one finite verb. The nominative, with all its qualifying words and phrases, is called the *subject*. What is affirmed or denied of the *subject* by the verb, is called the *predicate*. The subject of this sentence consists of a singular noun, common gender, third person, qualified by an adjective in the positive degree, which is modified by an adverb. The adverb is preceded by an *article*, pointing out the noun and limiting its signification to *one*. The affirmation consists of a verb, in the present tense, declaring existence. The predicate consists of a noun, adjective, adverb, and article. The thing affirmed of the subject being identical with it, or meaning the same thing, must be put in the same case, by Rule 4th. No. 4, 18.

7th. I can conjugate the sentence by joining with the verb the auxiliary verbs, expressing the power, liberty, possibility, willingness, inclination, determination, &c. of a friend's being "a very great blessing."

8th. I can read it in the new conjugation, changing the verb to the infinitive mood, thus:

A very kind friend is	to be a very great blessing.	
has	to be	
likes	to be	<i>Observe that the indic-</i>
seems	to be	<i>ative mood, third per-</i>
loves	to be	<i>son singular, present</i>
seeks	to be	<i>tense, always ends in s.</i>
wishes	to be, &c.	No. 4, 15.

9th. I can read the sentence interrogatively, thus:

*Is* a very kind friend a very great blessing?

*Could* a very kind friend *be* a very great blessing? &c.

10th. I can read it in the subjunctive or conditional mood, thus:

If a very kind friend be a very great blessing, try to be one.  
try to gain one.

11th. I can change it to an imperative sentence by commanding a second person to do an action, thus:

Brother, be "a very kind friend" to her, so as to be a very, &c.

12th. I can express these sentences negatively, thus:

A very kind friend is *not* a very great blessing.

If a very kind friend be *not* a very great blessing, I will not be one.

Be *not* a very kind friend, and be *not* a very great blessing.

13th. I can change the position of the words, instead of saying: "A very kind friend is a very great blessing," I can say: "A very great blessing is a kind friend.

14th. I can *add* an *adjunct* of time, as:

"A very kind friend is *sometimes* a very great blessing," &c.

Well, you may copy your lesson into your writing book, and, for the present, your class may write one such lesson every day. You shall have one hour of the day set apart for the purpose of composing, reciting, and writing. Let it be the first exercise in the afternoon.

It would be well for each scholar in a class to construct a lesson, and in turn to dictate it to the rest. This would save much labor, and give more time for other exercises.

144. The following piece may be analyzed and defined, read and recited, in all the various modes of expression:

*“Virtue and piety man’s highest interest.”*

1. “I find myself existing upon a little spot, surrounded every way by an immense unknown expansion.—Where am I? What sort of a place do I inhabit? Is it exactly accommodated in every instance to my convenience? Is there no excess of cold, none of heat to offend me? Am I never annoyed by animals either of my own, or a different kind? Is every thing subservient to me, as though I had ordered all myself? No—nothing like it—the farthest from it possible.

2. The world appears not, then, originally made for the private convenience of me alone?—It does not. But is it not possible so to accommodate it, by my own particular industry? If to accommodate man and beast, heaven and earth, if this be beyond me, it is not possible. What consequence then follows, or can there be any other than this—If I seek an interest of my own detached from that of others, I seek an interest which is chimerical, and which can never have existence.

3. How then must I determine? Have I no interest at all? If I have not, I am stationed here to no purpose. But why no interest? Can I be contented with none but one separate and detached? Is a social interest, joined with others, such an absurdity as not to be admitted? The bee, the beaver, and the tribes of herding animals, are sufficient to convince me, that the thing is somewhere at least possible.

4. How, then, am I assured that it is not equally true of man? Admit it, and what follows? If so, then honor and justice are my interest; then the whole train of moral virtues are my interest; without some portion of which, not even thieves can maintain society.

5. But, farther still—I stop not here—I pursue this social interest as far as I can trace my several relations. I pass from my own stock, my own neighborhood, my own nation, to the whole race of mankind, as dispersed throughout the earth. Am I not related to them all, by the mutual aids of commerce, by the general intercourse of arts and letters, by that common nature of which we all participate?

6. Again—I must have food and clothing. Without a



proper genial warmth, I instantly perish. Am I not related, in this view, to the very earth itself; to the distant sun, from whose beams I derive vigor? To that stupendous course and order of the infinite host of heaven, by which the times and seasons ever uniformly pass on?

7. Were this order once confounded, I could not probably survive a moment; so absolutely do I depend on this common general welfare. What, then, have I to do, but to enlarge virtue into piety? Not only honor and justice, and what I owe to man, is my interest; but gratitude also, acquiescence, resignation, adoration, and all I owe to this great polity, and its great Governor, our common Parent."

### 8. DIRECTIONS AND QUESTIONS.

Divide your slates into as many spaces as we have parts of speech, and number them in order. No. 2, 137. What is the first part of speech? the second? third? &c. Now write all the words of the first part of speech in the first column, from the first verse of the above piece; all of the second part of speech, in the second column, and so on. In which column will you write the *names*? in which will you write the prepositions?

### LESSON ON THE PARTS OF SPEECH.

1	2	3	4	5	6	7	8	9	10
a	spot	I	little	find	existing	every way	upon		
an	expansion	myself	immense	am	surrounded	where	by		
	sort	What	unknown	do			of		
	place			inhabit					

This lesson, of course, can be extended according to the pleasure of the teacher. It is a good way to learn the parts of speech.

9. Recite the personal pronouns. In what person is the above piece written? What are the pronouns in the first person plural? I wish you to read the piece through in the first person plural, and make your words agree, thus:

#### *First person plural.*

*We find ourselves existing upon a little spot, surrounded every way by an immense, unknown expansion. Where are we? What sort of a place do we inhabit, &c. Now*

*Second person singular.*

*Thou dost find thyself existing, &c. Where art thou, &c.*  
Now

*Second person plural.*

*Ye find yourselves existing upon a little spot, &c. Where are ye? What sort of a place do ye inhabit? Is it exactly accommodated in every instance to your convenience? Is there no excess of cold, none of heat to offend you? &c.*

*Third person singular, masculine.*

*He finds himself, &c. Where is he? What sort of a place does he inhabit? &c.*

*Third person singular, feminine.*

*She finds herself existing upon a little spot.*

*Third person singular, neuter.*

*It finds itself existing, &c. Where is it?*

*Third person plural, either masculine, feminine, or neuter.*

*They find themselves, &c. Where are they?*

10. Now read the word *man* in the different cases, instead of the pronouns, thus:

*Man finds man's self existing, &c. Where is man? What sort of a place does man inhabit? &c. Now read in the plural number. Now read the word woman. By this method you may see that it is very convenient to have pronouns, to save the repetition of names.*

No. 1, may read the first verse in the first person singular, in a perfectly natural voice. No. 2, may read the second verse in the first person plural. No. 3, read the third verse in the second person singular. No. 4, read the fourth verse in the second person plural. No. 5, read the fifth verse in the third person singular, masculine. No. 6, read the sixth in the feminine. No. 7, read the seventh verse in the neuter. No. 8, read the seventh in the third person plural.

11. No. 9, read the first verse negatively, thus: *I do not find myself, &c.* No. 10, read first verse interrogatively, thus: *Do I find myself existing upon a little spot? &c.* No. 1,

read the second verse interrogatively, negatively, thus: *Do NOT I find myself?* &c.

## 12. Mood and Tense.

Read the whole piece in present tense, indicative mood, simple affirmation, without expressing *power*, *liberty*, or any thing of the like: changing interrogative sentences to direct affirmation, thus: *I find myself*, &c. *I am here. I inhabit this place. It is every way suited*, &c. In the second verse, say not, "The world *appears* not then originally made," &c. but say: "The world is not made for the private convenience of me alone," &c. Read now in the *past tense*, indicative mood, thus: *I found myself*, &c. Now read, using the auxiliary *did*, as: *I did find myself*, &c. Read the piece through, making some alteration in the construction of sentences in each *auxiliary*: first, with *could*, as: *I could find*, &c. *Where could I be?* &c. Next with *might*, and so on. Observe that, *would* and *will*, *should* and *shall*, when they relate merely to time or condition, are used differently in different persons, thus: *I shall find myself existing upon a little spot*, &c. *Where shall I be? What sort of a place shall I inhabit? Will it be accommodated in every instance?* &c. *Will there be no excess of cold?* &c. *Shall I never be annoyed? Will every thing be subservient?* &c. This use of *shall* and *will* is in the *indicative mood*; but when *will* relates to *inclination* or *determination*, it is said to be in *potential mood*. Read *will* through the piece, without changing it to suit different persons. Now *shall*.

13. Besides reading the piece through in the different *auxiliaries*, you may read in the different *conjugations*, thus:

### *First conjugation.*

*I was found existing upon a little spot.—Where am I? What sort of a place is inhabited by me?* &c.

### *Second Conjugation.*

*I have found myself existing*, &c. *Where have I been? What sort of a place have I inhabited? Has or hath it been exactly accommodated—Have I never been annoyed?* &c.

*Third Conjugation.*

I find myself existing upon a little spot—Where *do* I *find* myself? What sort of a place do I *inhabit*? *Does* every thing *accommodate* itself to my convenience? *Does* no excess of heat or cold *offend* me? &c. &c.

14. Read now in the imperative mood. Now in the subjunctive mood. Now in the new conjugation, thus: I am to find myself existing upon a little spot—Where am I to be? &c. Again. I *have* to find myself existing—Where *have* I to be? &c. and I *wish* to find myself existing upon a little spot—Where *do* I *wish* to be? &c. &c.

15 You may now define the piece according to the example commencing No. 3, 122.

## DEFINITION.

*1st Sentence.*

1	2	3	4	5	6
1 I	find	myself	existing	upon	a
2 We	suppose	ourselves	living	on	the
3 Thou	think	thyself	breathing	over	some
4 Ye	regard	yourself	staying	above	one
5 He	imagine	himself	remaining	under	this
6 She	fancy	herself	residing		that
7 It	want	itself	dwelling		these
8 They	make	thyself	inhabiting		those
9 What	content	itself	occupying		all
10 Who	protect	one's self	thinking		each
11 Which	support	itself	knowing		every

145 .I insert here a *a few examples of Poetry, to be analyzed, defined, and read.* Let the teacher show here by example the proper "Rhythmus of language."

## RHYTHMUS.

"The rhythmus of language is that perception which the ear has of accent, quantity and pause. Or in other words, a certain succession of syllables, having different degrees of stress or quantity, and this succession being divided into portions by pauses, constitutes one important cause of the agreeable impression of the current of speech.



There are two modes of disposing the alternate force and remission of stress, in the construction of rhythmus. *One proceeds by a regular repetition of the same order of accents. This is called verse. The other has no formal arrangement of its strong and weak, or long and short syllables. This the reader must know is prose.* The doctrine of the order of syllables in verse constitutes what is called prosody.

Though the broad distinction between prose and verse consists in the more irregular sequence of accent or quantity in the former: still they seem to compromise their differences to a certain degree in their respective attempts at excellence. For the best *poetic rhythmus* is that which admits an occasional introduction of deviations from the current of accentuation: but these deviations do not continue long enough to destroy the general character of regularity; the order returning before the ear has forgotten its previous impression. *Prose*, on the other hand, is constantly showing the beginnings of a regular rhythmus: but before any series of accent or quantity has time to fill the ear with its method, the cross purpose of a new succession breaks in upon the constantly inceptive character of verse."

DR. RUSH.

#### 146. OF POETICAL FEET.

A certain number of connected syllables forms a foot.

All the feet used in poetry consist either of two or of three syllables; and are reduceable to eight kinds.

- |   | Quantity.   | Accent. |
|---|-------------|---------|
| 1. A Trochee: hateful, pettish.         | ◇ . . .     | . . . . |
| 2. An Iambus: betray, consist.          | . ◇ . . .   | . . . . |
| 3. A Spondee: pale moon.                | ◇ ◇         | . .     |
| 4. A Pyrrhic: On the tall tree.         | . .         | . .     |
| 5. A Dactile: labourer possible.        | ◇ . . . .   | . . . . |
| 6. An Amphibrach: delightful, domestic. | . ◇ . . . . | . . . . |
| 7. An Anapæst: contravene, acqui esce.  | . . ◇ . . . | . . . . |
| 8. Tribrach: numerable.                 | . . .       | . . .   |

147. Iambic verses may be divided into several species, according to the number of feet or syllables of which they are composed.

## EXAMPLES.

1. Disdaining, (additional short syllable.)  
 . ◇ .
2. What place is here!  
 . ◇ . ◇  
 Upon, a mountain, (additional short syllable.)  
 . ◇ . ◇ .
3. In places far or near.  
 . ◇ . ◇ . ◇  
 Our hearts no longer languish.  
 . ◇ . ◇ . ◇ .
4. And may at last my weary age.  
 . ◇ . ◇ . ◇ . ◇
5. How loved, how valued once, avails thee not.  
 . ◇ . ◇ . ◇ . ◇ . ◇
6. For thou art but of dust: be humble and be wise.  
 . ◇ . ◇ . ◇ . ◇ . ◇ . ◇ . ◇
7. The Lord descended from above.  
 . ◇ . ◇ . ◇ . ◇  
 And bowed the heavens high.  
 . ◇ . ◇ . ◇

148. *Trochaic verse is of several kinds.*

1. Tumult cease, (an additional long syllable.)  
 ◇ . ◇
2. On the mountain,  
 ◇ . ◇ .  
 In the days of (old.)  
 ◇ . ◇ . ◇
3. When our hearts are mourning.  
 ◇ . ◇ . ◇ .  
 Restless mortals toil for (nought.)  
 ◇ . ◇ . ◇ . ◇
4. Round us roars the tempest louder.  
 ◇ . ◇ . ◇ . ◇ .  
 Idle after dinner, in his chair,  
 Sat a farmer, ruddy, fat, and fair.  
 ◇ . ◇ . ◇ . ◇ . ◇

5. All that walk on foot or ride in chariots,  
All that dwell in palaces and garrets.  
< . < . < . < . < .
6. On a mountain, stretched beneath a hoary willow,  
Lay a shepherd swain, and viewed the rolling billow.  
< . < . < . < . . < . < .

149. *One example of the Dactylic verse.*

Sweet to my soul is that dream of felicity.  
< . . < . . < . . .

150. *Anapaestic verses are divided into several kinds.*

1. But in vain

. . <  
They complain.

. . <  
Then his courage 'gan fail (him,)

. . < . . < .  
For no arts could avail (him.)

2. O ye woods, spread your branches apace.

. . < . . < . . <

3. May I govern my passions with absolute sway,

. . < . . < . . < . . <

And grow wiser and better as life wears away.

. . < . . < . . < . . <

On the warm cheek of youth, smiles and roses are blending.

. . < . . < . . < . . <

151. S-p-ee-ch m-ay b-e d-i-v-i-d-e-d i-n-to e-l-e-m-e-n-t-s,  
in-to syll-a-bles, | accentual | sections, | and into pausal  
sections. | If | the pausal sections | be properly made, |  
with correct emphasis, | and intonation | or pitch, | but lit-  
tle | attention | need be | given to the | accented | sec-  
tions. |

Read | the following address | to the Deity, | and ob-  
< . . < . . < . . < . . < . .  
serve | the light | and heavy parts | of the accentual | and  
< . < . < . < . . . < . .  
pausal sections. |

< . < .

152. "*An address to the Deity.*"

1. O Thou! whose balance does the mountains weigh,  
Whose will the wild tumultuous seas obey,  
Whose breath can turn those wat'ry worlds to flame,  
That flame to tempest, and that tempest tame;  
Earth's meanest son, all trembling, prostrate falls,  
And on the boundless of thy goodness calls.
2. O! give the winds all past offence to sweep,  
To scatter wide, or bury in the deep.  
Thy pow'r, my weakness, may I ever see,  
And wholly dedicate my soul to thee.  
Reign o'er my will; my passions ebb and flow  
At thy command; nor human motive know!  
If anger boil, let anger be my praise,  
And sin the graceful indignation raise.  
My love be warm to succour the distress'd,  
And lift the burden from the soul oppress'd.
3. O may my understanding ever read  
This glorious volume which thy wisdom made!  
May sea and land, and earth and heav'n be join'd,  
To bring th' eternal Author to my mind!  
When oceans roar, or awful thunders roll,  
May thoughts of thy dread vengeance shake my soul!  
When earth's in bloom, or planets proudly shine,  
Adore, my heart, the Majesty divine!
4. Grant I may ever at the morning ray,  
Open with pray'r the consecrated day;  
Tune thy great praise, and bid my soul arise,  
And with the mounting sun ascend the skies;  
As that advances, let my zeal improve,  
And glow with ardour of consummate love;  
Nor cease at eve, but with the setting sun  
My endless worship shall be still begun.
5. And oh! permit the gloom of solemn night,  
To sacred thought may forcibly invite.  
When this world's shut, and awful planets rise,  
Call on our minds, and raise them to the skies;  
Compose our souls with a less dazzling sight,  
And show all nature in a milder light;  
How ev'ry boist'rous thought in calm subsides!  
How the smooth'd spirit into goodness glides!



6. Oh how divine! to tread the milky way,  
 To the bright palace of the Lord of day;  
 His court admire, or for his favor sue,  
 Or leagues of friendship with his saints renew;  
 Pleas'd to look down and see the world asleep,  
 While I long vigils to its Founder keep!  
 Canst thou not shake the centre? Oh control,  
 Subdue by force, the rebel in my soul;  
 Thou, who canst still the raging of the flood,  
 Restrain the various tumults of my blood;  
 Teach me, with equal firmness, to sustain  
 Alluring pleasure, and assaulling pain.
7. O may I pant for thee in each desire!  
 And with strong faith foment the holy fire!  
 Stretch out my soul in hope, and grasp the prize,  
 Which in eternity's deep bosom lies!  
 At the great day of recompense behold,  
 Devoid of fear, the fatal book unfold!  
 Then wafted upward to the blissful seat,  
 From age to age my grateful song repeat;  
 My Light, my Life, my God, my Saviour see,  
 And rival angels in the praise of thee!

YOUNG.

153. Read and recite the following lines in all the useful modes of the voice. No. 1, 95, 96, 131, 159, 161. Let every word be analyzed and defined.

Tired Nature's sweet restorer, balmy Sleep!  
 He, like the world, his ready visit pays  
 Where Fortune smiles, the wretched he forsakes:  
 Swift on his downy pinion flies from woe,  
 And lights on lids unsullied with a tear.

1. From short (as usual) and disturb'd repose,  
 I wake: how happy they, who wake no more!  
 Yet that were vain, if dreams infest the grave.  
 I wake, emerging from a sea of dreams  
 Tumultuous; where my wreck'd desponding thought,  
 From wave to wave of fancied misery,  
 At random drove, her helm of reason lost.  
 Though now restored, 'tis only change of pain;  
 (A bitter change!) severer for severe:  
 The day too short for my distress; and night,  
 Even in the zenith of her dark domain,  
 Is sunshine to the color of my fate.
2. Night, sable goddess! from her ebon throne,

- In rayless majesty, now stretches forth  
 Her leaden sceptre o'er a slumbering world.  
 Silence how dead! and darkness how profound!  
 Nor eye, nor listening ear, an object finds:  
 Creation sleeps. 'Tis as the general pulse  
 Of life stood still, and nature made a pause;  
 An awful pause! prophetic of her end.  
 And let her prophecy be soon fulfill'd:  
 Fate! drop the curtain; I can lose no more.
3. Silence and Darkness! solemn sisters! twins  
 From ancient Night, who nurse the tender thought  
 To reason, and on reason build resolvè  
 (That column of true majesty in man,)  
 Assist me: I will thank you in the grave;  
 The grave, your kingdom. There this frame shall fall  
 A victim sacred to your dreary shrine.  
 But what are ye?————
4. THOU, who didst put to flight  
 Primeval Silence, when the morning stars,  
 Exulting, shouted o'er the rising ball;  
 O THOU, whose word from solid darkness struck  
 That spark, the sun; strike wisdom from my soul;  
 My soul, which flies to Thee, her trust, her treasure,  
 As misers to their gold, while others rest:  
 Through this opaque of nature, and of soul,  
 This double night, transmit one pitying ray,  
 To lighten and to cheer. Oh lead my mind
5. (A mind that fain would wander from its woe,)  
 Lead it through various scenes of life and death,  
 And from each scene the noblest truths inspire.  
 Nor less inspire my conduct, than my song:  
 Teach my best reason, reason; my best will  
 Teach rectitude; and fix my firm resolve,  
 Wisdom to wed, and pay her long arrears:  
 Nor let the phial of thy vengeance pour'd  
 On this devoted head, be pour'd in vain.
6. The bell strikes one. We take no note of time  
 But from its loss. To give it then a tongue  
 Is wise in man. As if an angel spoke,  
 I feel the solemn sound. If heard aright,  
 It is the knell of my departed hours:  
 Where are they? With the years beyond the flood!  
 It is the signal that demands dispatch:  
 How much is to be done! My hopes and fears  
 Start up alarm'd, and o'er life's narrow verge  
 Look down—on what? a fathomless abyss;  
 A dread eternity! how surely mine?  
 And can eternity belong to me,  
 Poor pensioner on the bounties of an hour?
7. How poor, how rich, how abject, how august,

How complicate, how wonderful, is man!  
 How passing wonder HE, who made him such!  
 Who centred in our make such strange extremes!  
 From different natures marvellously mixt,  
 Connexion exquisite of distant worlds!  
 Distinguish'd link in being's endless chain!  
 Midway from nothing to the Deity!  
 A beam ethereal, sullied and absorb'd!  
 Though sullied, and dishonor'd, still divine!  
 Dim miniature of greatness absolute!  
 An heir of glory! a frail child of dust!  
 Helpless immortal! insect infinite!  
 A worm! a god! I tremble at myself,  
 And in myself am lost.

8. At home a stranger,  
 Thought wanders up and down, surprised, aghast,  
 And wondering at her own: how reason reels!  
 Oh what a *miracle* to man is man,  
 Triumphantly distress'd! what joy, what dread!  
 Alternately transported, and alarm'd:  
 What can preserve my life? or what destroy?  
 An angel's arm cant snatch me from the grave;  
 Legions of angels cant confine me there."

YOUNG.

154. *An extract from Pope's Essay on Man.*

- 1 AWAKE! my St. John! leave all meaner things
- 2 To low ambition, and the pride of kings.
- 3 Let us (since life can little more supply
- 4 Than just to look about us and to die)
- 5 Expatiate free o'er all this scene of man;
- 6 A mighty maze! but not without a plan:
- 7 A wild! where weeds and flow'rs promiscuous shoot,
- 8 Or garden, tempting with forbidden fruit.
- 9 Together let us beat this ample field,
- 10 Try what the open, what the covert yield;
- 11 The latent tracts, the giddy heights explore,
- 12 Of all who blindly creep, or sightless soar;
- 13 Eye nature's walks, shoot folly as it flies,
- 14 And catch the manners living as they rise;
- 15 Laugh where we must, be candid where we can,
- 16 But vindicate the ways of God to man
- 17 Say first, of God above, or man below,
- 18 What can we reason, but from what we know?
- 19 Of man what see we, but his station here,
- 20 From which to reason, or to which refer?
- 21 Through worlds unnumber'd, though the God be known,
- 22 'Tis ours to trace him only in our own.
- 23 He, who through vast immensity can pierce,
- 24 See worlds on worlds compose one universe,

25 Observe how system into system runs,  
 26 What other planets circle other suns,  
 27 What varied being peoples every star,  
 28 May tell, why Heaven has made us as we are.  
 29 But of this frame, the bearings and the ties,  
 30 The strong connexions, nice dependencies,  
 31 Gradations just, has thy pervading soul  
 32 Look'd through? Or, can a part contain the whole?  
 33 Is the great chain, that draws all to agree,  
 34 And drawn, supports, upheld by God, or thee?  
 35 Presumptuous man! the reason wouldst thou find,  
 36 Why form'd so weak, so little, and so blind?  
 37 First, if thou canst, the harder reason guess,  
 38 Why form'd no weaker, blinder, and no less!  
 39 Ask of thy mother earth, why oaks are made  
 40 Taller or stronger than the weeds they shade?  
 41 Or ask of yonder argent fields above,  
 42 Why Jove's satellites are less than Jove?  
 43 Of systems possible, if 'tis confess'd  
 44 That wisdom infinite must form the best,  
 45 Where all must fall or not coherent be,  
 46 And all that rises, rise in due degree;  
 47 Then, in the scale of reas'ning life, 'tis plain,  
 48 There must be, somewhere, such a rank as man;  
 49 And all the question (wrangle e'er so long)  
 50 Is only this, if God has plac'd him wrong?  
 51 Respecting man, whatever wrong we call,  
 52 May, must be right, as relative to all.  
 53 In human works, though labor'd on with pain,  
 54 A thousand movements scarce one purpose gain;  
 55 In God's, one single can its end produce,  
 56 Yet serves to second too some other use.  
 57 So man, who here seems principal alone,  
 58 Perhaps acts second to some sphere unknown,  
 59 Touches some wheel, or verges to some goal;  
 60 'Tis but a part we see, and not a whole.  
 61 When the proud steed shall know why man restrains  
 62 His fiery course, or drives him o'er the plains;  
 63 When the dull ox, why now he breaks the clod,  
 64 Is now a victim, and now Egypt's god;  
 65 Then shall man's pride and dulness comprehend  
 66 His actions', passions', being's use and end;  
 67 Why doing, suffer'g, check'd, impell'd; and why  
 68 This hour a slave, the next a deity.  
 69 Then say not, man's *imperfect*, Heav'n in fault;  
 70 Say rather, man's as *perfect* as he ought;  
 71 His knowledge measur'd to his state and place,  
 72 His time a moment, and a point his space.  
 73 If to be perfect in a certain sphere,  
 74 What matter soon or late, or here or there?



75 The blest to-day, is as completely so,  
 76 As who began a thousand years ago.  
 77 Heaven from all creatures hides the book of fate,  
 78 All but the page prescrib'd, their present state:  
 79 From brutes what men, from men what spirits know;  
 80 Or who could suffer being here below?  
 81 The lamb thy riot dooms to bleed to-day,  
 82 Had he thy reason would he skip and play?  
 83 Pleas'd to the last, he crops the flowery food,  
 84 And licks the hand just rais'd to shed his blood.  
 85 O blindness to the future! kindly giv'n,  
 86 That each may fill the circle, mark'd by Heav'n.  
 87 Who sees with equal eye, as God of all,  
 88 A hero perish, or a sparrow fall,  
 89 Atoms or systems into ruin hurl'd,  
 90 And now a bubble burst, and now a world.  
 91 Hope humbly then; with trembling pinions soar:  
 92 Wait the great teacher, death, and God adore!  
 93 What future bliss, he gives not thee to know,  
 94 But gives that hope to be thy blessing now.  
 95 Hope springs eternal in the human breast;  
 96 Man never *is*, but always *to be* blest.  
 97 The soul uneasy, and confin'd from home,  
 98 Rests and expatiates in a life to come.  
 99 Lo! the poor Indian, whose untutor'd mind  
 100 Sees God in clouds, or hears him in the wind;  
 101 His soul proud science never taught to stray  
 102 Far as the solar walk, or milky way;  
 103 Yet simple nature to his hope has giv'n,  
 104 Behind the cloud-topt hill, an humbler heav'n;  
 105 Some safer world in depth of woods embrac'd,  
 106 Some happier island in the wat'ry waste,  
 107 Where slaves once more their native land behold,  
 108 No fiends torment, no Christians thirst for gold!  
 109 *To be*, contents his natural desire,  
 110 He asks no angel's wings, no seraph's fire;  
 111 But thinks, admitted to that equal sky,  
 112 His faithful dog shall bear him company.

#### THE UNIVERSAL PRAYER.

1 FATHER of All! in ev'ry age,  
 2 In ev'ry clime ador'd,  
 3 By saint, by savage, and by sage,  
 4 Jehovah, Jove, or Lord!  
 5 Thou Great First Cause, least understood,  
 6 Who all my sense confin'd

- 7 To know but this, that Thou art good,  
8 And that myself am blind;  
9 Yet gave me, in this dark estate,  
10 To see the good from ill;  
11 And, binding nature fast in fate,  
12 Left free the human will.  
13 What conscience dictates to be done,  
14 Or warns me not to do,  
15 This, teach me more than hell to shun,  
16 That, more than heav'n pursue.  
17 What blessings thy free bounty gives,  
18 Let me not cast away:  
19 For God is paid when man receives;  
20 T' enjoy, is to obey.  
21 Yet not to earth's contracted span,  
22 Thy goodness let me bound,  
23 Or think Thee Lord alone of man,  
24 When thousand worlds are round:  
25 Let not this weak, unknowing hand  
26 Presume thy bolts to throw,  
27 And deal damnation round the land,  
28 On each I judge thy foe:  
29 If I am right, thy grace impart,  
30 Still in the right to stay;  
31 If I am wrong, O teach my heart  
32 To find that better way.  
33 Save me alike from foolish pride,  
34 Or impious discontent,  
35 At aught thy wisdom has deny'd,  
36 Or aught thy goodness lent.  
37 Teach me to feel another's wo;  
38 To hide the fault I see:  
39 That mercy I to others show,  
40 That mercy show to me.  
41 Mean though I am, not wholly so,  
42 Since quicken'd by thy breath,  
43 O lead me, wheresoe'er I go,  
44 Through this day's life or death.

45 This day be bread and peace my lot:  
 46 All else beneath the sun,  
 47 Thou know'st if best bestow'd or not,  
 48 And let thy will be done.

49 To Thee, whose temple is all space,  
 50 Whose altar, earth, sea, skies!  
 51 One chorus let all being raise!  
 52 All nature's incense rise!

POPE.

## 156. THE DYING CHRISTIAN TO HIS SOUL.

1 VITAL spark of heavenly flame!  
 2 Quit, O quit this mortal frame!  
 3 Trembling, hoping, ling'ring, flying,  
 4 O the pain, the bliss of dying!  
 5 Cease, fond Nature, cease thy strife,  
 6 And let me languish into life.  
 7 Hark! they whisper; angels say,  
 8 Sister spirit, come away.  
 9 What is this absorbs me quite!  
 10 Steals my senses, shuts my sight,  
 11 Drowns my spirits, draws my breath!  
 12 Tell me, my soul, can this be Death?  
 13 The world recedes! it disappears!  
 14 Heav'n opens on my eyes! my ears  
 15 With sounds seraphic ring:  
 16 Lend, lend your wings! I mount! I fly!  
 17 O Grave! where is thy victory?  
 18 O Death! where is thy sting?

POPE.

## 157. DIRECTIONS TO A CLASS OF SMALL SCHOLARS.

1. Look at No. 3, 154. What do you find there? Is the essay written in verse or prose? Do you know whether Mr. Pope is now living or not? Where did he live when he wrote this poetry? Well, now let us see if we can understand what he wrote?

2. No. 1, may tell me the name and use of that little mark in the 1st line, after the word, awake, after the word John. No. 2, what mark after the word ambition, in the 2d line? what after kings? No. 3, what do you call those marks

in the 3d and 4th lines? No. 4, what mark at the end of the 5th line? No. 5, at the end of the 6th line? No. 6, what do you call the mark after the *w*, in the word *flowers*, in the 7th line? What letter is omitted? No. 7, what mark at the end of the 18th line? &c. Let the young pupil be exercised thus until every mark and its use is known.

3. No. 1, may name the letters, singly, in the first word 1st line, thus: a-w-a-k-e. No. 2, in the second word. No. 3, in the word *saint*. Read ten lines in this way. Now No. 1, may utter the *sounds* singly, in the first word, thus: a w a ke. No. 2, the sounds in the second word, m y, &c.  
( ( ~ / / ) ^

4. No. 1, now pronounce properly the first word. No. 2, the second. No. 3, the third, and so on, as far as the 16th line.

5. Now we will pronounce each word by itself simultaneously as far as the 16th line.

6. No. 1, may now read the 1st line. No. 2, the 2d line. No. 3, the 3d line, and so on, as many lines as we have scholars in the class. No. 2, may now read the 1st line. No. 3, the 2d. No. 4, the 3d, and so on round to No. 1. No. 3, may now read the 1st line. No. 4, the 2d line, and so on round to No. 2, &c. &c.

7. Each one in the class may now read the 1st line, beginning at No. 1. Now each one read the 2d line, beginning at No. 2, and so on. *Let the teacher direct the mode of expression*, whether loud, or soft, open or close, high or low, &c.

8. Now let us read simultaneously as far as the 16th line, in a low, natural, soft voice. *Here the improvement of the pupil depends almost entirely upon the EXAMPLE of the teacher.*

9. Now let us attend to the meaning of the words. Whom does Mr. Pope address in the first line? Whom do I address in this sentence: *Awake, little boys, leave your downy beds?* Do you think that 'awake' here means to *arouse* from sleep? No, it means to arouse from *carelessness*, from *indifference*, *laziness*. No. 1, may leave his seat and go to the door. Then you know what the word *leave*, means. You know what it is to *leave* a book at home. Now we will suppose that Mr. Pope addressed the whole family of man, instead of his friend St. John, then of course we should be in-



cluded. Awake, my brethren, *leave all meaner things*. Now tell me what is *mean*, that we can *leave*. No. 1, may mention some *mean* habit, that those who have it should *leave*.

The lyer should *leave* off lying.

No. 2, mention one.

The thief should *leave* off stealing.

No. 3. The swearer should *leave* off swearing.

No. 4. Laziness is a bad habit, therefore let him who is *lazy*, *leave* it and be industrious.

No. 5. Drunkenness is a mean habit, therefore let the drunkard *leave* his intoxicating cup, and become temperate and sober.

Some of you have the habit of constantly moving in your class so as to disturb us. Now what should you do with such a habit?

*In this way a small child may be taught to understand almost any phrase in poetry.* Take this phrase, 5th line: "o'er all this *scene* of man." Mention one *scene* of man.

No. 1. A room filled with children learning to read, and write, and spell, is one *scene* of man. What name do you give it?

No. 2. A house filled with men, women, and children, worshipping God, is another *scene*.

No. 3. The place where thousands of men meet with deadly weapons to kill each other, is a *wicked scene* of man. What name do we give it? &c. &c.

We will now hear you spell. No. 1, spell *awake*. No. 2, *awakes*. No. 3, *awaketh*. No. 4, *awakest, awaking, awakened, awoke, wake, wakes, &c.* *My, I, mine, me, myself. All, almost, always, all-wise, all-seeing, &c.* *Leave, leaves, leaving, left. Mean, meaner, meanest, meanly. Thing, things, some-thing, any-thing, nothing, every-thing.*

## SOCIAL LESSONS, NO. 4.

### IDIOMS, AND RULES OF SYNTAX.

1. Let me hear you pronounce the elementary sounds of the voice. No. 1, 52. Write the characters of the perfect alphabet upon the slate.

2 Name the letters of the English alphabet. Write them both capital and small. Name the *characters* that represent the vowel *sounds*. What are all the other letters called? No. 1, 44.

3. What is Language? No. 2, 120. Read from 119 to 122. Read from No. 1, 217, to 217—21. What is accent? No. 1, 218.

4. Read some of the tables, commencing at No. 1, 186. Tell the meaning of some of the words.

5. What is a prefix? No. 1, 228. Mention some. What is an affix? Mention some. Read the examples given 231. What is inflection of words? No. 1, 234. What are words? 235. Read some of the examples of derivation, 237.

6. *Words are the most simple form of speech.* We have about 70000 words in the English language, which are divided into classes by grammarians. How many classes? No. 2, 137. By what names are these classes called? Give examples of the first class, of the second, third, and so on.

7. *A phrase is formed of two or more words of different parts of speech rightly put together, not including the agent and the verb.*

1. Read the phrases given in No. 2, 149, and apply in its proper place the word *very*, as: *A very good man.*

2. Now read Master Bosworth's lesson, prefixing a preposition, thus: *In a very good apple.*

3. Read Master Green's lesson, and qualify the preposition, thus: *Just under a very good tree.*

4. Now we will read Master Philip's, No. 2, 152, thus: *Entirely round a very uncommonly good house.*

5. Prefix to all the phrases the infinitive mood.

To be a good man.

To be a *very* good man.

To be *in* a very good apple.

To be *just* under a very good tree.

To be entirely round a very *uncommonly* good house

Phrases.

8. *Every simple sentence must have one agent and one verb.* Prefix to the above phrases an agent and *finite* verb, a *finite* verb is opposed to a verb in the infinitive mood.

*He is* to be a good man.

*He is* to be a very good man.

*It is* to be in a very good apple.

*It is* to be just under a very good tree.

*It is* to go entirely round an uncommonly good house.

Sentences.

Read the examples under principle 6. No. 3, 22. Read *have* instead of the verb *to be*; read *do*. What three parts belong to a simple sentence? No. 2, 27. All the examples from No. 2, 22, to 64, are simple sentences. Can you tell why they are simple?

9. *A compound sentence is formed of two or more simple sentences.*

Read the examples, No. 3, 24, and prefix another sentence: of simple sentences, making compound ones, thus:

*I know that sounds are.*

*I know that tastes are, &c.*

Again,

*I know that sounds are, as well as you can tell me.*

Make compound sentences of the simple ones in each example from No. 3, 22, to 64.

2. How many kinds of sentences? No. 3, 128. How are they distinguished? Form an interrogative sentence from each word in the table, No. 1, 198, either simple or compound, thus:

Father, what do you think I ought to *shun*?

James, my son, will you *shut* that entry door?

Peter, why do you *shove* him off the side walk?

Do you see that horse *chud* his bridle bits? &c.

*champ*

Now change the same to declarative sentences. Read them negatively.

Now associate the words in the table, No. 1, 199, with those in the 198th, thus:

I will *shun* the man that *unsheathes* the sword.

The boy hurt his *shin* while he was *shutting* the door, &c.

If you will not *shove* me I will *shell* all the peas.

*push*                      *shell*

3. *A clause is a part of a compound sentence.*

SHE COOKED THE SAUCE *which he bought* at the market.

*first clause.*

*latter clause adjunct or phrase.*

9. *An interrupting phrase or sentence is a remark occurring between the parts of a regular sentence.*

Mr. President, *I shall not separate this farrago into parts.*

A regular sentence preceded by an address.

Mr. President, I shall not, *it will not be expected*, that I should do it.

*an interrupting sentence.*

“Mr. President, I shall not, it will, I trust, not be expected that I should, either now, or at any time, separate this farrago into parts, and examine its components.”

In this last example we have several interrupting phrases.

10. On the following page I introduce a scale of conjugation by which may be learned, by suitable instruction, in a short time, all that is important, of *number, person, mood, and tense*, and *government and agreement* of words in sentences. In forming the table I have regarded the operation of the mind and the convenience of teaching, rather than old established forms. Much is left for the teacher to direct, and for the pupil to observe. Those who have taught English Grammar by the common method, know how difficult it is to make young children *understand*, fully, the conjugation of verbs. In this way it is no more difficult than it is for them to understand the plainest sentence. When a little child reads these lessons, let him know that he is the one concerned. When he says, *I could be, I might be, &c.* let him *understand* that he is reading of himself, of his own *existence*, of his own *power, liberty, &c.*

After a child has read the first conjugation, first person singular, say to him or to her, something like this: Thou dost *exist*, thou must be—in some condition.

Thou must be <i>either sick or well.</i>	} <i>Art thou sick or</i>
I am— <i>well.</i>	} <i>well?</i>

Then say: I could be *well*—I might be *well, &c.* It would be very easy to write volumes of directions, but it is easier for the teacher to direct from nature herself whose book is always open, and may be read as well by the *infant* as the *sage*.



RULE 1st. The nominative case governs the verb.

II. CONJUGATION.										
Indicative mood simply declares or interrogates. Potential mood implies power, liberty, possibility, &c. No. 2, 22.										
Imperative mood.	Subjunctive mood.	1st person, singular.	1st, 2d, 3d persons, plural.	2d person, singular.	3d person, singular.	Infinitive mood.	Participles.			
Be so good as to do it. Do be so good as to do it!	1st Conjugation.	1 I could be. 2 I might be. 3 I would be. 4 I should be. 5 I was. 6 I am. 7 I shall be. 8 I will be. 9 I may be. 10 I can be. 11 I must be.	We could be. Ye might be. They would be. I should be. were are shall be will be may be can be must be	Thou couldst be. mightst be. wouldst be. shouldst be. wast art shalt be wilt be mayst be canst be must be	He could be. She might be. It would be. It should be. was is shall be will be may be can be must be	To be.	Present. Being. Perfect. Been. Compound. Being done.	To have.	To do.	Interrogation. Could I be?
		1 I could have. 2 I might have. 3 I would have. 4 I should have. 5 I had. 6 I have. 7 I shall have. 8 I will have. 9 I may have. 10 I can have. 11 I must have.	We could have. Ye might have. They would have. I should have. had have shall have will have may have can have must have	Thou couldst have. mightst have. wouldst have. shouldst have. hadst hast shalt have wilt have mayst have canst have must have	He could have. She might have. It would have. It should have. had has, hath shall have will have may have can have must have	Present. Having. Perfect. Had. Compound. Having had.				
		1 I could do it. 2 I might do it. 3 I would do it. 4 I should do it. 5 I did do it. 6 I do do it. 7 I shall do it. 8 I will do it. 9 I may do it. 10 I can do it. 11 I must do it.	We could do it. Ye might do it. They would do it. I should do it. We did do it. We do do it. shall do it will do it may do it can do it must do it	Thou couldst do it. mightst do it. wouldst do it. shouldst do it. didst do it, or didst it. doest do it, or dost it. shalt do it wilt do it mayst do it canst do it must do it	He could do it. She might do it. It would do it. It should do it. He did do it. He does do, does or doth it. shall do it will do it. may do it. can do it must do it	Present. Doing. Perfect. Done. Compound. Having done.				
Negation. I could not be.		a The subjunctive mood requires the union of two or more sentences. Could I be there, I might be happy. Were I there I might be. This mood implies condition. I will go if you will.								
General Rule. Words must agree with each other in sentences.										

## QUESTIONS AND DIRECTIONS.

1. Read the first conjugation, first person singular. Now first person plural, second person plural, third person plural. Read the second person singular. Which word is the agent? With what must the verb agree? Read now in the third person singular, masculine. Now feminine. Now neuter.

2. Read some *name* instead of *he*; say, *My brother* could be, &c.

Now read a *name* instead of *she*: as, *My sister* could be, &c.

Now read a *name* instead of *it*: as, *My pen* could be, &c.

3. Thou didst say in the first person singular, I could *be*, &c. Well, now if thou *art*, thou must *be* in some condition. In what condition *art* thou? "I am *well*." Then say I could *be well*. I might *be well*, &c. In what *other* condition mightst thou *be*? "I could *be ill* or *sick*." I might *be ill*, &c. Read the same idiom in the first person plural, second and third, and make an address, as: *Boys*, we are *ill*. We could *be ill*. We might *be ill*. *My friends*, ye are *ill*. Ye could *be ill*. Ye might *be ill*. James, *they* are *ill*, &c. No. 4, 49.

4. What art thou? I am *a person*, or a *well* person, or a *very well* person. No. 4, 12—2. Add other names instead of *person*, as: I am *a poor farmer*. Read the second idiom, first conjugation, in the different numbers and person. No. 3, 31, *the note*. Vary the third idiom, No. 3, 37. Vary the fourth, No. 3, 41. Let the teacher take up each idiom in course, and explain them to the pupil.

5. Conjugate these texts: Could I be? Thou couldst be. Could we be? Ye could be. Could they be? They could be. Could he be? Yes. Could she be? No. Conjugate these same texts in some of the different idioms, as: Could I be *well*? or could not I be *well*? &c. Apply the general relatives to this table, as: What could be? &c. No. 2, 139.

## GENERAL IDIOMS.

## 12. 1st Conjugation.

- 1 I am well, *good*.
- 2 I am a well person.
- 3 I am speaking a lesson.
- 4 It is spoken by myself.
- 5 I am here now.
- 6 I am in the street.
- 7 I am anxious to be so there now.

## 13. 2d Conjugation.

- 1 I have been well, *good*.
- 2 I have been a well person.
- 3 I have been speaking a lesson.
- 4 It has been spoken by myself.
- 5 I have been here often.
- 6 I have been in the street.
- 7 I have been anxious to have it.
- 8 I have a lesson.
- 9 I have written a lesson.
- 10 I have run a race.
- 11 I have risen from sleep.
- 12 I have appeared anxious to do it.

## 14. 3d Conjugation.

- 1 I write a lesson.
- 2 I run a race.
- 3 I rise from sleep.
- 4 It smells sweet.
- 5 I appear to be anxious.

## 15. NEW CONJUGATION.

This term is given to such finite verbs as appear to be used auxiliary to the infinitive mood.

## No. 1.

I am to be.  
 I have to be  
 I like to be  
 I seem to be  
 I love to be  
 I seek to be  
 I wish to be  
 I want to be  
 I choose to be  
 I incline to be  
 I pray to be  
 I beg to be  
 I mean  
 I expect to be.  
 I intend  
 I attempt to be  
 I undertake to be  
 I endeavor to be  
 I try to be  
 I strive to be  
 I engage to be  
 I agree to be  
 I bargain  
 I consent to be  
 I appear to be  
 I refuse to be  
 I propose to be  
 I resolve to be  
 I venture to be  
 I offer to be  
 I labor to be  
 I fail to be  
 I forget to be  
 I begin to be  
 I cease to be  
 I affect to be

I happen to be  
 I learn to be  
 I regret to be  
 I fear to be  
 I dread to be  
 I abhor to be  
 I threaten to be  
 I disdain to be  
 I scorn to be  
 I ache to be  
 I prefer to be  
 I grieve to be  
 I weep to be  
 I mourn to be  
 I lament to be  
 I stand to be

## No. 2.

Let us *be to be* so.  
 Make us *have to be* so  
 See us *like to be* how?  
 Should we *love to be* so  
 If we *seek to be* good  
 —We *wish to be* good  
 Let us *want to be*  
 Let us *choose to be*  
 Let us *incline to be*  
 Let us *pray, &c.*

## No. 3.

I permit myself *to be* one  
 I allow  
 I oblige  
 I obligate  
 I command  
 I suppose  
 I imagine

I use myself to be	It is frightful to be so
I accustom	It is terrible
habituate	It is dreadful
I cause	It is natural
I confess	It is proper
I take this opportunity <i>to be one</i>	It is improper
I seize chance	It is sufficient
I grasp time	It is difficult
I hold occasion	It is hard, &c.
I conjecture event	

No. 5.

I design him <i>to be one</i>	I am inclined to be
I represent him	disposed to be useful
I prove him	desired
I leave him	invited
I know him	urged
I take him <i>to be one</i>	encouraged

No. 4.

I am apt to be so	To be how?	made
I am fit to be so		obliged
I am quick to be so		told
I am ready to be so		expected
I am liable to be so		called
I am likely to be so		entitled
I am able to be so		warned
I am anxious to be so		tempted
I am eager to be so		said
I am desirous to be so		reported
I am proud to be so		commanded
I am vain to be so		troubled
I am crazy to be so		supposed
I am weak to be so		pestered
I am unfair to be so		voted
I am unkind to be		taught
I am ungenerous		known
I am absurd		flattered
I am wrong		understood
I am foolish		induced
It is impossible		bewitched
It is unnecessary		accustomed
It is unprofitable		determined
It is horrible		resolved



## No. 6.

I durst be.	I durst have it.	I durst do it.
I dare be	I dare have it	I dare do it
I need be	I need have it	I need do it
I must be	I must have it	I must do it

## No. 7.

I see him there.	I <i>see</i> him <i>have</i> it.	I see him do it.
hear	I hear him have it	I hear him do it
feel	feel	I feel him do it
behold	behold	I behold him do it
let	let	I let him do it
make	make	I make him do it
have	have	I have him do it

## No. 8.

I <i>had better</i> be there.	I <i>had better</i> have it.	I <i>had better</i> do it.
I <i>had rather</i> be there	rather	rather
I <i>had as lief</i> be there	as lief	as lief
I may as well be there	may as well	may as well

## No. 9.

I came	<i>for</i>	<i>the purpose</i>	<i>of doing</i> it.
I went	under	the cover	of
	with	the intention	of
	after	the manner	of
	upon	the right	of
I spake	of	the necessity	of
	with	the design	<i>to do</i> it
	in	order	<i>to do</i> it

## No. 10.

I am going to be, to have, to do.  
 preparing  
 expecting  
 wishing  
 desiring  
 calculating

*I am going to be there.*

RIDING } Referring  
 WALKING } to reason.

## No. 11.

I am willing to be, to have, to do.

seem

appear

look

act

*Thou art willing to be—what?*

*Write different predicates after be, as:*

*I am willing to be a soldier.*

## No. 12.

I am as though I was willing to be, to have, or to do.  
 seem as if

appear

look

act

*Construct other sentences.*

## No. 13.

I have made up my mind to be, to have, and to do.  
 come to the conclusion

come to the determination to be *what I can*

obtained liberty to be *a friend to you*

got his consent to be *here to-morrow*

induced him to be *come his friend*

encouraged him to be *faithful to her*

engaged him to be *on the ground*

hired him to be *up early*

bought him to be *used here*

## No. 14.

I have power to be, to have, to do.

I have ability

strength

might

liberty

permission

leave

a capacity

a wish

a will

a mind

a desire

an inclination

It hath a tendency

a propensity

a disposition

*The infinitive mood here does not refer to reason as in No. 15, but expresses a certain affection of the agent. I possess not power merely for the purpose of being in this or that condition, but by having power, liberty, inclination, &c, I have the means of being good or bad, of having this or that thing, of doing this, or that, or the other act.*

*I have power to build me a house to keep off the rain, to preserve my health, to be able to perform my duty.*

## No. 15.

I have houses to live in, to shelter from the storm.

ships to sail in

farms to work on

mills to operate machinery in

workmen to direct the business.

## No. 16.

My intention is to *show* that what I said is true.  
                   design  
                   expectation

## No. 17.

It is contrary to nature *to suppose* that it will.  
                   counter  
                   against  
                   foreign

It is ——— wrong, No. 4.

## RULE 1.

The nominative case governs the verb, and the verb agrees with the nominative case in number and person, as:

*I am.*    *We, ye or they are.*    *Thou art.*    *He, she or it is.*  
           *was*                                *were*                                *wast*                                *was*

The nominative case is the subject of the verb, No. 2, 27, The nominative case may consist of one noun or pronoun, as:

1 *James writes.*                                *He writes.*

Or it may consist of two or more nouns or pronouns, as:

2 *James and John are happy.*

3 *He and I are happy.*

4 *John or James is happy.*

It may consist of the infinitive mood, a phrase or a sentence, or of a number of sentences, as:

5 *To die is the lot of all.*

6 *To witness the death of a youth is very affecting.*

7 *What I told him to do* convinced her at once.

8 *What I told John about James' knowing how to do it better than Charles did it yesterday, I think* will induce Mary to expect John to gain the prize. What will induce Mary to think so?

The nominative may consist of a relative, as:

9 The man *who came here yesterday* is very sick.

To what does *who* relate? To what is *who* nominative?

The same relative may relate to more than one noun or fact, to two nominatives, to two objects, or to one nominative and objective, as:

10 I hold *what* he brought. (*Two objectives.*)

I hold the *apple which* he brought.

*pear which*

*berries that*

I hold the apples, and he brought the apples.

11 I hold *what* remain. (*Object and nominative.*)

I hold the *apples*

the *pears*

the *berries*

the *apples* remain

*pears* remain

*berries* remain

I hold these *things* which *things* remain

*these* — *which* — remain

*those* *that*

*all* *that*

*this thing* *which* remains

*that* *that*

*each person* *who* remains

*every one* *that* does it

*What* he brought remains.

An *apple* he brought and *it* remains

The *apple, which* he brought, remains.

That, *which* he brought, remains.

*Whatever* he brought *is* object of brought and *nominative* to remains.

12. What *remains* *is* in my possession. (*Two nominatives*)

*remain are*

The *apple* *remains*, which *is* in my possession.

The *apples* *remain*, which *are* in my possession.

"*Whatever is, is* right."

*Whoever* wrongs his neighbor, *injures* himself.

If *I* wrong my neighbor, *I* injure myself.

If *James* wrong his friend *he* injures himself.

Examples of simple sentences, consisting of two words, the agent and verb.

13. Men walk, men run, men jump, men study.

Men walk, women walk, boys walk, girls walk.

A simple sentence consisting of many words.

14. The pretty little *boys* *walk* very nimbly over the green fields in the warm spring, to see the innocent birds fly



from the shady trees after food for their young ones to eat to keep them alive.

### 15. *Position of the nominative.*

In the imperative mood without the auxiliary it comes after the verb, and is generally understood.

1. James, *come* here, *come thou* here.

With the auxiliary the nominative comes between it and the principal verb.

2. James *do thou come* here, my son.

Boys, *do ye* come here. Come here, my children.

In a direct declarative sentence the nominative comes before the verb.

- 3 *I* could be. 4. *I* could not be.

In interrogative sentences the nominative comes between the auxiliary and the verb.

5. Could *I* be. Could not *I* be, or could *I* not be.

The nominative comes after the verb in interrogative sentences without an auxiliary.

6. Am *I*? Are *we*? Go *ye* to-day? Say *ye* so?

"*Hears the hawk when Philomela sings?*"

The nominative comes after the verb in sentences like the following.

7. *Here are* five scholars. In this place *are men* waiting.

1. *There are* five scholars.\* *There were* many men present.

2. We have evil hearts, *thence proceed* hurtful passions.

3. Evil hearts *have we*, "*hence arise* wars and contentions."

4. *Oft* hath he injured me, *yet* never reproached *I* any one.

5. *Thus* spake *I* kindly to him, *yet* tried he to vex me.

6. So anxious is *he* to go, that *I* would not hinder him.

7. By that means *came they* and took us unexpectedly.

8. By whose leave *came ye* into my presence?

9. By your father's permission *came I* into your presence.

10. Come another man into my room and *I* lock my door.

### 16. RULE 2.

The objective case is governed by verbs, participles, and prepositions.

*By verbs.*

1. *I move* my hand. 2. *I move* my hand to take some ink. 3. *I run* a race to exercise myself.

---

\*A vulgar idiom.

*By participles.*

5. I was *moving* my hand *taking* ink.

He does not hinder *my taking* the ink.

6. It was *moved* a distance.

In this last example the word, *distance*, is not governed by *move* as *ink* is governed by *taking*. *Distance* is *governed* by a preposition understood, but we may say that *distance* is a common noun neuter, singular number, object *after* the participle *moved*. This is a convenient way of *parsing*, and as it is a well established idiom it appears proper.

7. He was *taught* grammar. 8. He had taught him in the science of grammar. 9. He *had* the act of *teaching* him (in) the science of grammar.

All that follows had in the last example may be considered the object of had. So far as the mind is concerned it is better than to dissect it by other rules. Rule 1, 8. The pupil should know how to do either.

10. He had taught him to understand grammar. 11. He had *killed* him a calf.

Here two objects come after a participle.

12. He had *killed* a calf for him. 13. By *moving* my hand I had *taken* the ink. Having *moved* my hand to be *taking* the ink I could not hinder his *falling*.

*By prepositions.*

14. I *hold* the pen *in* my hand *between* my fingers, to take ink *from* the inkstand *for* the purpose of writing words *upon* this paper *in* good style.

15. Prepositions are used principally to denote the place of things. *Every thing requires some place*. An apple may be *upon* a tree *on* a limb *above* the fence *over* the water *in* the field *within* view *amid* the corn *among* other things *without* the lot. It might drop *off* the twig, fall *against* a leaf, lodge *between* two limbs, or it might fall *to* the ground, roll *under* the fence and there lie *betwixt* the river and the tree, *beneath* the notice of any one, or it might be carried *to* the mill or thrown *at* something. Thrown *at* what? *At* a bird *in* the air, *at* a fish *in* the sea, *at* an insect *on* the ground, *at* a glass window, and *through* it *into* the room *unto* the other side, *across* the new carpet. No. 3, 54.

## 17. RULE 3.

Articles, pronouns, adjectives, participles and adverbs, must agree with the words to which they relate.

The articles that agree with nouns in the singular number, and do not take *of* after them, are the following:

1. A or an, the, every, my, our, thy, your, his, her, its their.

Such articles as do take *of* after them, and may be used as pronouns.

2. This, that, one, each, any, some, these, those, all. *This thing, that thing, one thing, each thing, any thing, these things, &c.*

Such as must agree in number.

3. A or an, one, each, every, this and that, *relate to singular nouns.* These, those, and all, *relate to plural nouns.* *The remaining ones relate either to singular or plural nouns.* No. 3, 13, as:

4. The man, the men; my man, my men; our man, our men, &c.

5. All, all the men, all these men, all those men, all the apple, all the apples, all of the apple.

6. Other, *another, the other, one other, every other, my other.*  
the others my others.

7. Pronouns by some are divided into *personal, relative, and adjective.*

See personal, No. 2, 24, 29: excepting *my, our, &c.* which agree with nouns as *articles*, but as they stand for nouns in the possessive case, they may with some propriety be called *pronouns*.

Is this *Jane's* pen?

It is *her* pen.

7. The adjective pronouns are such of the articles as may supply the place of nouns.

8. "Two principles in human nature reign,  
Self love to urge, and reason to restrain;  
Nor *this* ( ) a good, nor that ( ) a bad we call,  
Each ( ) works its end, to move or govern all, ( )  
And to *their* proper operation still,  
Ascribe *all* good; to *their* improper, ill."

10. *This* refers to the last thing mentioned, and *that* to the former.

11. The words called relative pronouns are:

*Who, whose, whom, which, what and that.*  
 whoever, whosever, whomever, whichever, whatever  
 whosoever, whosoever, whomsoever, whichever, whatsoever

They sometimes relate definitely to an antecedent, as:

The man *whom* you saw, and *who* spoke to me, stayed at uncle's last night.

*To what does who relate? To what does whom?*

Relatives are sometimes very indefinite. Says YOUNG:

"*Who* wishes, owns himself immortal!

*Who* lives to nature, rarely can be poor,

*Who* lives to fancy, never can be rich."

*Who* came with Julia last night?

12. Relatives are not varied on account of gender, number or person, and only *who*, to express ease.

13. I saw the man, *who* brought you the book *that* I bought.

14. I saw the man, *whom* I told to bring the books *that* were bought.

I saw the man, *whose* mind was bent upon the book *which* he, &c.

15. The relatives do not change their character, as relatives, when used *interrogatively*.

*What* did you see? *What* (act) did you *do*?

*A house* did I see.

*I built* a house.

In *what* condition did you find him?

In *a most wretched* state did I find him.

*What* in the above sentence is not a relative pronoun, but a relative of *quality*, or *condition*, or *manner of being*.

*What, who, how, where, when, why*, I call *general* relatives, on account of their general and comprehensive meaning and use.

16. *What* didst thou do? } Here, *what* relates to the  
                                   I wrote. } *verb*.

17. *How* didst thou do it? } *How* is not a relative pro-  
                                   *Well*           I did it. } *noun*, but a *relative of manner*

18. *Where* didst thou do it? }  
                                   In the street   I did it. } To what does *where* relate?

19. *When* didst thou do it? }  
                                   Yesterday    I did it. } To what does *when* relate?

20. *Why* didst thou do it? }  
                                   To convince him. } To what does *why* relate?



21. *The sense must direct to what noun an adjective belongs, and to what verb or participle the adverb belongs.*

*Position of the adjective.*

22. *Little birds, scaly fish, horned cattle, warm weather.*

23. John, have you clothes *suitable* for the season?

“From objects *low, terrestrial, and obscene.*”

“See things *invisible*, feel things *remote.*”

“*Inestimable* quite (is) his final hour.”

24. A scholar *punctual, constant, studious, and kind*, will learn well.

25. *Punctual* are all my scholars.

“Which kindles war *immortal.*”

26 “War is *expensive.*” He is *happy*. She is *amiable*.

27 War is an *expensive* measure. He is a *happy* child.

28 *Glad* am I. *Unfortunate* was that event.

29 Such a person is very *agreeable*.

30 Many a one has been *blamed* for that.

31 He had so *nice* a house that I envied him.

32 He had as *nice* a house as was there.

33 Now see how *good* a scholar you can be to-day.

34 How *sharp* the lightning is, Charles.

35 How *vivid* each flash of lightning is this evening.

36 However *just* be the complaint, it is *unavailing*.

37 How *just* soever be the complaint, it is *unavailing*.

38 A *trotting* horse drawing a *broken* wagon.

39 A *little, old, clumsy, white-faced* horse, undertaking to draw a *pretty little, newly painted, four wheeled* carriage over the bridge.

40. Phrases and sentences may qualify nouns and verbs. When a phrase qualifies a noun, it may be called an *adjective phrase*. When it qualifies a verb, an *adverbial phrase*.

*Adjective phrases and sentences.*

41. “Read by the greatest strangers *to the schools.*”

“From the full flood of *evidence against you.*”

“Through all the provinces of *human thought.*”

“In proud disdain of *what the gods adore.*”

“Lords of the *wide creation*, and the shame.”

“Blessed scheme! *which life deprives of comfort; death, Of hope; and which vice only recommends.*”

YOUNG.

*Adverbial phrases and sentences.*

42. "How the world falls to pieces around us."  
 "We sink by no judicial stroke of heaven."  
 "It is printed in the minds of gods forever."  
 It is printed in the papers of the day.  
 He prints as well as any in town.

*Position of the adverb. No. 3, 59.*

43. The boy writes *well*, or very well.  
 44. *Well* he writes. *Very well* he writes.  
 45. *Very well* could the boy write.  
 46. He *often* did it *very well* there.  
 47. Certainly he often did it *decently well*.  
 48. He *frequently* wrote *so exact* that his teacher could not *easily* distinguish his copy from the copper plate.

Dr. Webster says that adjectives *modify* the action of verbs. Would it not be plainer and as consistent to call them *adverbs* whenever used to modify the *verb*?

Open your *wide* hand.—Adjective.

49. Open your hand *wide*.—Adverb.

*What kind* of a hand has he?

*How* did he open his hand?

50. That little narrow door is *wide open*.  
 51. That great wide door is *open a little*.  
 52. "Soft sighed the flute." He did *just right*.  
 53. The sun looks *red*. The water feels *warm*.

## 18. RULE 4

Two or more nouns in the same sentence meaning the same thing must be in the same case.

1. His *brother* is a *doctor*.
2. I took *him* to be a *doctor*.
3. His *son* will become a *doctor*.
4. *James*, the *prudent*, is a *deacon*, a *doctor*, and a *justice*, titles of honor.

"The keen vibrations of bright truth, is hell: Just *definition*." YOUNG.

## 19. RULE 5.

A noun or pronoun is independent or absolute when used without assertion.



3. I never saw so large a house as { that, until now  
to contain so many
4. It was so open that we could not stay
5. It was in such a state that we could not stay
6. I like both the house and the farm.
7. I like neither the house nor the farm.
8. I may like either the house or the farm.
9. I shall like it whether it be painted or not.

*Though I be houseless yet will I be faithful.*

I write as handsomely as you do.

I write so as to be understood.

I write so that any one may read

I write handsomer than some others.

I know better than to do it so.

23. *A Table of the most important connective Words.*

- |                       |                        |                         |
|-----------------------|------------------------|-------------------------|
| 1 I will do it        | <i>if</i>              | he be displeased.       |
| 2 I will do it        | <i>though</i>          | he be or is displeased. |
| 3 I will do it        | <i>although</i>        | he be displeased.       |
| 4 I will do it        | <i>notwithstanding</i> | he be displeased.       |
| 5 I will do it        | <i>nevertheless</i>    | he be displeased.       |
| 6 I will do it        | <i>lest</i>            | he be displeased.       |
| 7 I will not do it    | <i>except</i>          | it be his pleasure.     |
| 8 I will not do it    | <i>unless</i>          | he be willing.          |
| 9 I will do it        | <i>provided</i>        | he be willing.          |
| 10 I will do it       | <i>for</i>             | he is willing.          |
| 11 I will do it       | <i>because</i>         | he is willing.          |
| 12 I will do it,      | <i>therefore</i>       | he is vexed.            |
| 13 I will do it       | <i>before</i>          | he comes in town.       |
| 14 I will do it       | <i>until</i>           | he comes from town.     |
| 15 I will do it       | <i>when, or</i>        | whenever he says.       |
| 16 I will do it       | <i>while</i>           | he does that act.       |
| 17 I will do it       | <i>after</i>           | he has done it.         |
| 18 I have done it     | <i>since</i>           | he did it.              |
| 19 I will do it       | <i>where, or</i>       | wherever he does.       |
| 20 I will do it       | <i>as</i>              | he does it.             |
| 21 James saw him,     | <i>who</i>             | displeased them.        |
| 22 James did it,      | <i>which</i>           | displeases them.        |
| 23 He did that,       | <i>that</i>            | displeased them.        |
| 24 He saw such,       | <i>as</i>              | displeased them.        |
| 25 He saw bad actions | <i>which</i>           | displeased them.        |
| 26 He sees it,        | <i>likewise</i>        | he hears it.            |



27 He sees it,	<i>also</i>	feels it.
28 He loves	<i>and</i>	fears them.
29 He loves	<i>or</i>	hates them.

24. *Conjunctions sometimes connect only Words, as :*

1. I saw him between the hours of *twelve* and *one*.
2. I saw him between Boston and Providence.

25. PECULIAR IDIOMS,  
*To be analyzed and defined.*

- 1 That animal weighs four hundred weight.
- 2 That cloth measures five yards.
- 3 That cloth costs five dollars a yard.
- 4 "And rivers run portable gold."
- 5 "Grin a ghastly smile."
- 6 "Her lips blush deeper sweets."
- 7 I will ascend the stairs.
- 8 Come *this way*. Go *yonder*.
- 9 It cost the *author* much pains.
- 10 Henry, will you change me a dollar?
- 11 I asked you a question, and you told me the truth.
- 12 Did you show *him* the *way*?
- 13 I found *him* the *watch*.

*A verb or participle may have two objective cases after them, but one is governed by a preposition understood.*

Did you show him the way? Did you show the way to him?

26. 1. "He is not alarmed so far as to consider how much nearer he approaches to his end." What is object of consider?

2. If he escapes being punished by others, I fear he will punish himself.

3. "He could do no mighty works there save that he laid his hand on a few sick and healed them." What is the object of save? Save is in the imperative mood without a definite nominative. Form similar sentences from, suppose, except, admit, allow.

27. The bishops and abbots were allowed their seats in the house of lords. They were allowed (to take) their seats in the house of lords. Seats were allowed to them.

27. They seemed to think that he was slaying before their eyes, rather than that he was slain.

The cask was filling. The house was building, while it was finishing.

28. That will not prevent his being punished.

According to that he may do what he pleases.

Admitting that he did it, what is it to thee?

29. His manners are not unbecoming here.

He did not owe nothing---vulgar.

He owed nothing---correct.

He did not owe any thing---correct.

30. Give them bread. Bring them near me.

He was banished the kingdom.

He was forbid her presence.

31. We were going home to work in the garden adjoining the river. Please give me some fruit.

32. He described the thing which he was charmed with.

What does *with* govern? With which he was charmed.

He was charmed with a machine.

I did not see the person he came with. With whom? &c.

Who did you speak to? To whom? &c.

33. You could not suppose so from what I said.

by *objective clause*.  
after, &c.

34. If his son ask bread will he give him a stone.

He must not go unless he ask leave.

I will tell thee lest thou say I am unkind.

I will not do it except thou require it.

35. He *down with* his coat and walked to him.

He *up with* his cane and struck at him.

*Down with* and *up with* seem to supply the place of the verb. He threw down his coat and took up his cane.

## SOCIAL LESSONS, NO. 5.

AN APPENDIX OF CHOICE THINGS, BOTH NEW AND OLD.

### *The old conjugation of verbs.*

1. The conjugation of a verb is the regular combination and arrangement of its several moods and tenses with the numbers and *persons of nouns and pronouns*.

2. Verbs, say the old grammars, signify to BE, to DO, and to SUFFER.

3. Verbs are said to be of three kinds, the *active*, *passive*, and *neuter*.

4. An active verb expresses an action, and necessarily implies an *agent* and an *object* acted upon. No. 2, 27.

5. A passive verb expresses passion, or suffering, or the receiving of an action, and necessarily implies an object acted upon, and an agent or *cause of the action*.

6. A neuter verb expresses neither action nor passion, but *being* or a *state of being*.

### 7. EXAMPLES.

1 I AM lovely.	}	Neuter verbs.
2 I SIT in this place.		
3 I AM loved by thee.		Passive verb.
4 Thou ART loving me.	}	Active voice, definite tense.
5 Thou HAST been loving me.		
6 Thou LOVEST me.	}	Active voice, indefinite tense
7 Thou DOST love me.		
8 Thou HAST loved me.		

### 8. Conjugation of the neuter verb BE.

8—1. Present tense. Past tense. Present participle. Perfect participle  
Be, am was being been

2. Compound perfect. Having been.

8—3. Mood or mode is the manner of representing *being*, *action* or *passion*.

## 8—4. INFINITIVE MOOD.

This mood expresses a thing in an unlimited manner. It is not confined to number, person or case.

<i>Present Tense.</i>	<i>Perfect Tense.</i>
To be.	To have been.

## 8—5. IMPERATIVE MOOD.

This mood is used for commanding, intreating and exhorting. No. 3, 71, 72, No. 4, 11.

Singular.	Plural.
James, <i>be</i> good.	Boys, <i>be</i> good.
<i>be</i> thou good.	<i>be</i> ye good.
<i>do be</i> good	<i>do be</i> good.
<i>do</i> thou <i>be</i> good.	<i>do</i> ye <i>be</i> good.

When one person is addressed *thou* is nominative, when more than one, *ye* is the proper nominative, but *you* is sometimes used.

## 8—6. INDICATIVE MOOD.

This mood simply indicates or declares a thing, or asks a question. It has six tenses.

8—7. *Present Tense.*

This tense represents an action or event as now *being* or *doing*, as: *I am, I write.*

Singular number.	Plural number.
I am.	We are.
Thou art.	Ye are.
He is.	They are.

8—8. *Imperfect Tense*

This tense is said to represent an action or event past and finished, or remaining unfinished at a certain time past.

Singular number.	Plural number.
I was.	We are.
Thou wast.	Ye are.
He was	They are.

8—9. *Perfect Tense.*

This tense refers to what is past and finished, but always conveys an allusion to the present.



Singular number.  
 I have been.  
 Thou hast been.  
 He has or hath been.

Plural number.  
 We have been.  
 Ye have been.  
 They have been.

### 8—10. *Pluperfect Tense.*

This tense refers to a past act or event, completed before some other event or act took place.

Singular number.  
 I had been there before that.  
 Thou hadst been.  
 He had been.

Plural number.  
 We had been.  
 Ye had been.  
 They had been.

### 8—11. *First Future Tense.*

This tense refers to an action yet to come.

Singular number.  
 I shall be.  
 Thou wilt be.  
 He will be.

Plural number.  
 We shall be.  
 Ye will be.  
 They will be.

### 8—12. *Second Future Tense.*

This tense represents an action or event to be completed before some other future act or event.

Singular number.  
 I shall have been there before you return.  
 Thou wilt have been there.  
 He will have been.

Plural number.  
 We shall have been, &c.  
 Ye will have been.  
 They will have been.

### 8—13 POTENTIAL MOOD.

This mood declares the power, liberty, possibility of being, doing, &c. No. 2, 22.

This mood is said to have four tenses.

### 8—14. *Present Tense.*

Singular number.  
 I may or can be.  
 Thou mayst or canst be.  
 He may or can be.

Plural number.  
 We may or can be.  
 Ye may or can be.  
 They may or can be.

### 8—15. *Imperfect Tense.*

Singular number.  
 I might, could, would, or should be.  
 Thou mightst, &c.  
 He

Plural number.  
 We might, could, &c.  
 Ye  
 They

8—16. *Perfect Tense.*

Singular number.

Plural number.

I may or can have been.

We may or can have been.

Thou

Ye

He

They

8—17. *Pluperfect Tense.*

Singular number.

Plural number.

I might, could, would, or should have been.

We might, could, &amp;c.

Thou

Ye

He

They

Now we will conjugate the verb, BE in the indicative and potential moods, in the first person singular.

## 8—18. INDICATIVE MOOD.

<i>Present,</i>	I am.	Read in the first
<i>Imperfect,</i>	I was.	person plural, sec-
<i>Perfect,</i>	I have been.	ond person singular,
<i>Pluperfect,</i>	I had been.	second person plu-
<i>First future,</i>	I shall be.	ral, third per. sing.
<i>Second future,</i>	I shall have been.	masculine, feminine,
		neuter, third person
	POTENTIAL MOOD.	plural.

<i>Present,</i>	I may be.	Read interroga-
	I can be.	tively. Now nega-
<i>Imperfect,</i>	I might be.	tively.
	I could be.	Read now in the
	I would be.	subjunctive mood,
	I should be.	by adding another
<i>Perfect,</i>	I may have been.	sentence, thus: <i>If</i>
	I can have been.	<i>I am not deceived</i>
<i>Pluperfect tense,</i>	I might have been.	<i>it was he that did</i>
	I could have been.	<i>it. If I was not,</i>
	I would have been.	<i>If I have not been,</i>
	I should have been.	<i>&amp;c. or, If I be not.</i>
		<i>If I were not, &amp;c.</i>

## 19. SUBJUNCTIVE MOOD.

"The conditional or subjunctive mood is the same as the indicative, with some preceding word expressing condition, supposition, or contingency. These words are, *if, though or although, unless, except, whether, lest, albeit.*"

8—20. *Present Tense.*

If I am.	If we are.	If I be.	If we be.
If thou art.	If ye are.	If thou be.	If ye be.
If he is.	If they are.	If he be.	If they be.

9—21. *Past Tense.*

If I was.	If we were.	If I were.	If we were.
If thou wast.	If ye were.	If thou wert.	If ye were.
If he was.	If they were.	If he were.	If they were.

The other tenses are the same as in the indicative.

8—22. "In the subjunctive mood there is a peculiarity in the tenses which should be noticed. When I say, *if it rains*, it is understood that I am uncertain of the fact at the time of speaking; but when I say, *if it rained* we should be obliged to seek shelter, it is not understood that I am uncertain of the fact; on the contrary, it is understood that I am certain it does not rain at the time of speaking. If it *did* not rain I would take a walk. If it rained yesterday why did you not do it? If it had not rained yesterday I should have done it."

DR. WEBSTER.

8—23. I suppose the subjunctive mood to derive its name not from its sometimes having *if*, *though*, *unless*, &c. subjoined to the verb, but from its requiring more than one sentence to complete a proposition, and requiring one sentence to be *subjoined* or *joined* to another sentence. I have thought it useful to divide the subjunctive mood into classes.

8—24. *Classes of the subjunctive mood.*

- 1st Class. If he does or do it thou art ruined.
- 2d Class. Should he do it, thou wouldst be ruined.
- 3d Class. Let him do it, and thou wilt be ruined.  
Let him do it, lest thou be ruined.
- 4th Class. Do it, and thou art or wilt be ruined.  
Do it, lest thou be ruined.
- 5th Class. I think that thou wilt be ruined.
- 6th Class. When he does it thou wilt be ruined.
- 7th Class. I came that thou might or mightst not be ruined.
- 8th Class. Thou knowest who will ruin thee as well as he does.

8—25. The two parts of the subjunctive mood may be called the

*Condition and Consequence.*

George, if you *will* come here, I *will* teach you.

George, if thou — come here, I will teach thee.

*Auxiliary and Principal.*

George, I *think* that thou *shouldst* read every day.

## 8—26. EXAMPLE.

- 1 “ And if each *system* in gradation roll,
- 2 Alike essential to the amazing whole;
- 3 The least confusion but in one, not all
- 4 That system only, but the *whole* must *fall*.
- 5 Let earth unbalanced from her orbit fly,
- 6 Planets and suns run lawless through the sky;
- 7 Let ruling angels from their spheres be hurled,
- 8 Being on being wrecked, and world on world;
- 9 Heaven’s whole foundations to their centre nod,
- 10 And nature tremble, to the throne of God:
- 11 All this dread order break—For whom? For thee?
- 12 Vile worm! O madness! pride! impiety!”

8—27. This from the fifth line has been explained thus:

Let earth unbalanced from her orbit fly,  
 Let planets and suns run lawless through the sky;  
 Let ruling angels from their spheres be hurled;  
 Let being on being be wrecked; let world on world be wrecked;  
 Let heaven’s whole foundations to their centre nod;  
 Let nature tremble to the throne of God;  
 Let all this dread order break, &c.

8—28. This does not appear to give the poet’s meaning.  
 I would explain it thus:

*Should* earth unbalanced from its orbit *fly*,  
 Planets and suns *would* run lawless through the sky;  
*Should* ruling angels *be* hurled from their spheres,  
 Being on being *would* be wrecked, and world on world:  
 Heaven’s whole foundations to their centre *would* nod,  
 And nature *would* tremble to the throne of God:  
 Shall all this dread order break? or would thou have all this dread  
 order break, or be broken, to suit thy selfish ends, regardless of the  
 good of the whole? O! thou vile worm! What madness! pride! im-  
 piety, to harbor such an idea!

8—29. *Another example.*

“ Your nation is united together by the chords of a com-  
 mon interest. *Touch* them in the East or in the West, and  
 they *vibrate* in harmony, from one end to the other of our



country. *Cut them asunder, and this harmony, and our prosperity are destroyed.*" BURGES.

In which class of the subjunctive mood are these examples? Read them in some other form.

8—30. *One example in each mood.*

To <i>be</i> .	<i>Infinitive mood.</i>	No. 2, 66, to 71,
John, <i>be</i> a good boy.	<i>Imperative.</i>	from 111 to 115.
I <i>am</i> a good boy.	<i>Indicative.</i>	No. 3, 143--11.
Thou <i>canst be</i> one.	<i>Potential.</i>	No. 3, 144--14.
If I <i>will be</i> a good boy	<i>Subjunctive.</i>	No. 4, 11.
<i>wilt thou</i> buy me a hat?		

8—31. "*Words must agree in sentences.*" No. 4, 11. This is a general rule. It applies to all words. They must agree in *form*, in *position*, in *meaning*. What have we to guide us in this? "Custom," is the answer. Good! But where custom is not uniform what is to be done! For example, Webster, the orator and statesman, writes thus:

"If it *has* a local habitation, the honorable member has probably seen, by this time, where he is to find it "

"If there *be* power for one, there is power also for the other."

Burges, the orator and statesman, writes thus:

"If the American system *have* thus multiplied cotton spinning machinery in the manufacturing world, has it diminished or increased the demand for raw cotton in the markets of the world?"

"If this *be* true, would cotton, without the aid of machinery be able to compete in household manufacture with flax, hemp or common sheep's wool, of a much lower price?"

8—32. Now these men know how to *use* language. Yet they differ in the *form* of the verb in the subjunctive mood. They agree in the use of the verb to *be*, but in the use of *have* and *do* they do not agree.

One says: "If it *has* a local," &c.

"If he *wishes* to find those shafts," &c.

The other: "If it *have* thus multiplied," &c.

"If our state *stand* on this advanced," &c.

The irregularity of the form of the verb in this mood among masters of the *use* of language, clearly proves that we have no just standard to govern us, every one being left to his own taste.

8—33. I would use the subjunctive, thus:

Why speak thus of the man! Could he *pay* thee he certainly would. *Should* thou *continue* to slander him, and thus abuse his character, if he *have* yet remaining his high native spirit, be assured that thy words lose not themselves in air. He has only to speak, and a host of friends are before him to stand in his defence; *injure* him and thou wilt rouse the whole city. Therefore, lest thou be *put* to shame save thy tongue from such vile means.—*Tear* up the forest tree by the roots, *bind* the winds of heaven, but think not to bridle my tongue. *Were* thy friend, at whose nod a city wakes, now before me, I would make him feel how just is my resentment, and *had* he common honesty, I might expect him to ask pardon for neglecting my commands.—*Be* here to-morrow morning at sunrise, and he meets thee face to face; then *shrink* from the fulfilment of thy words, and ever afterwards shalt thou be branded with the name of coward.

### 8—34. *The Active and Passive Voices.*

The passive voice is formed by joining the perfect participle with the verb to be, through all the moods and tenses, numbers and persons.

#### EXAMPLES.

##### Active voice.

##### Passive voice

##### *Indicative.*

I do it.	It is done by me.
I did it.	It was done by me.
I have done it.	It has been done by me.
I had done it.	It had been done by me.
I shall do it.	It shall be done by me.
I will do it.	It will be done by me.

##### *Potential.*

I may do it.	It may be done by me.
I can do it.	It can be done by me.
I must do it.	It must be done.
I might do it.	It might be done by me.
I could do it.	It could be done by me.
I would do it.	It would be done by me.
I should do it.	It should be done by me.
I may have done it.	It may have been done.

I can have done it.	It can have been done.
I might have done it.	It might have been done.
I could have done it.	It could have been done.
I would have done it.	It would have been done.
I should have done it.	It should have been done.

*Subjunctive.*

Subjoin another sentence to each line of the above, thus:

If I *do* it well, he will pay me for it.  
 If it *be* or is done well, I shall be well paid by him.  
 If I *did* well, he would pay me for it.  
 If it *were* well done, I should be well paid by him, &c.

*Imperative.*

Do it. Be it done; or let it be done.

*Infinitive.*

To love. To be loved.  
 To have loved. To have been loved.

*Participles.*

Loving.	Loved.
Been loving.	Being loved.
Having been loving.	Having loved.
	Having been loved.

8—35. We have conjugated the active verb *do* in the active and passive voices, first person singular. Read the same in the different persons and numbers interrogatively and negatively, and read other verbs instead of *do*.

## EXAMPLES.

I write a lesson.	A lesson is written, &c.
I read a piece.	A piece is read by me.
I speak a poem.	A poem is spoken by me.
I move the book.	The book is moved by me.
The book moves by the strength of my hand.	The book is moved, &c.
I walk with him.	He is walked with by me.
I walk myself over the floor.	I am walked over the floor.
My father walks a log.	A log is walked by him.

To walk a log is to set it upon the end, and by canting it one way and the other to hitch it along.

The horse run.

The horse was run to death.

I run against a post.

I was run against a post.

A post was run against by me.

8—36. Now is it not certain that every action is depending upon some cause? How can any action take place without a cause? Let us now have our minds placed upon things.

8—37. We say that every thing must *act*, be *acted* upon, or *remain at rest*. No. 2, 19, No. 3, 34, 35, 22.

On this principle are the active and passive voices founded. It is true that,

If I *speak*, something must be *spoken*.

If I *write*, something must be *written*.

If I *do*, something must be *done*.

If I *have*, something must be *had* or possessed.

If a thing *be*, something must be *kept* in existence.

8—38. This is all true, but it does not prove that a *participle* makes a *verb*.

verb.	auxiliary.	passive verb.	the old method.
I am.	I	am loved by them.	
verb.	verb.	participle.	the new method.
verb,	verb.	participle.	
I love.	I	love, despised by them.	
verb.	verb.	participle.	
I live.	I	live, respected by them.	

8—39. In the old method of making a passive voice, they by some magic power, would have us call real *participles*, *verbs*.

8—40. A *participle* may with propriety be called either *active* or *passive*, according to its use:

# EXAMPLES.

I am *loved*.

I, being *loved*, will love in return.

Having *been loved*, I will love also.

I have *loved* them.

Having *loved* them, they loved me.

The wood is *burning* by the fire.

The wood has been *burning* by it.

The fire is *burning* the wood.

The wood is *supporting* the fire.

8—41. The true principal I believe to be this: that



Every thing *is*, *has* and *does*, or that  
All things *are*, *have* and *do*. No. 2, 18.

Now in my opinion, if ye make any thing more of it, ye make of a perfectly simple principle, a broken, difficult, and perplexing jargon of something, that deserves not the name of principle.

I ask, how can a thing be *loved* or *receive* any action, if it be not or *exist* not?

In what is called the passive voice we first state a thing as *being* or not *being*, then by the *participle*, describe its *condition* or *state of being*. The verb, to *be*, has the same force whether, the participle represent the *thing to be moving*, or as *being at rest*. I *am* loved, I *am* loving, I *am* at ease. In each of these examples it is the office of the verb to state my *existence*, its force is alike in each.

8—42. I would then object to the old division of the verb into *active*, *passive* and *neuter*, for the very reason, that we *have* no *passive* verb. I would comprehend all of the verb in the simple terms,

To <i>be</i> ,	To <i>have</i> ,	To <i>do</i> .
No. 2, 23.	No. 4, 11.	

### *Transitive and Intransitive Verbs.*

8—43. “A *transitive* verb denotes an action that passes from the agent to the object. An *intransitive* verb denotes an action that does not pass from the agent to the object.”

#### EXAMPLES.

Transitive.	I <i>ran</i> a <i>knife</i> through my hand.
Intransitive.	I <i>ran</i> <i>across</i> the street.
Neuter.	I <i>live</i> in the street.
	I <i>am</i> in the street.
Passive.	I <i>was</i> laid in the street.

All these divisions and subdivisions serve only to perplex. The verb signifies to *be*, to *have*, and to *do*. The verb to *be* never governs the objective case; *have*, I think, may always be supposed to govern an *object* either *noun*, *pronoun*, *phrase* or *sentence*; *do*, is supposed to relate to all other verbs except *be* and *have*, which with a few exceptions govern the objective case, and whether they govern the objective case or not, they are *verbs*, and need not be called *active*, *transitive*, *neuter*, *passive* or any thing but *verbs*.

A verb may be *irregular* or *defective*. No. 3, 73. A *defective* verb is one, that is not used in all the moods and tenses. Example: I *used* to go to school. Now this sentence will not conjugate. I cannot say: I *could used* to go to school, &c, I *could ought* to go, &c.

### 9. FIGURES OF SPEECH.

Any form of expression differing from the plain original use of words, takes the name of *figurative language*. When the figure consists merely in the meaning of a word's being changed, it is called a *Trope*.

#### EXAMPLES.

- 9—1. To my adven'trous song.  
           hazardous     muse  
           daring        verse  
           ambitious    mind  
           ready         pen  
           muddy        brain  
           roving        thoughts  
           noisy         house
- 9—2. Such a pernicious height!  
           hurtful       act  
           sinful        saying  
           holy         book  
           learned     article  
           desirable   station
- 9—3. We'll drink the jovial wine.  
           sip     the poisonous cup  
           buy    the giddy juice  
           stem the dreary night  
           hail the laughing hours  
           bless the musing midnight  
           look from the panting height  
           calm our astonished thoughts  
           chime the merry bells
- 9—4. Her longing arms were open spread.  
       Her willing feet require no stay.  
       Her preserving hand took good care.
- 9—5. Why weep your coward swords?  
       Why stay your thundering engines?  
       Why the cursed steel upraise?

9—6. The angry storm defeats our troops.  
The ungrateful wind did turn the scale.  
Darkening clouds hung o'er the vale.

9—7. Our hunger has not tasted food.  
My pen has slept a long time.  
The city was moved to tears.  
This house knows no peace.

9—8. It is to be regretted, that figurative language has been so little studied. The examples given in our grammars are not sufficiently simple to interest the child. The subject has been thought to be above their comprehension by most teachers; but let any one listen to a company of children at their sports, and see if they do not use figurative language.

9—9. Said Charles, as he was at play one day: "That ball came buzzing by my ears as *swift as lightning*." Now a child may construct sentences like the above example without any difficulty. Said another boy: "You are slower than a snail, do move quicker, you lazy drone! There! now you do something! You should move as nimble as a cricket, when you play ball, and not drag yourself along as though you were half dead!

Here! Charles, said James, taste of these grapes; they are as sweet as sugar! Just that moment, along came an old man, very tall and slim. Look at that man, said one of the boys, *he is as tall as a hay pole*, and as thin as a shād! *He looks like lime!* See him eat! He appears to be as hungry as a bear!

9—10. "Figures are mostly founded on some similitude or relation of things, which by the power of imagination is rendered conducive to ornament or illustration."

#### A FEW EXAMPLES.

9—4. *Simile*.

She is as fair as the lily, and as innocent as fair.

9—12. *Metaphor*.

She is a lily, in its softest mould.

9—13 *Allegory*.

Liberty's fair tree is growing in Columbia's happy clime. Its roots were watered by the blood and sweat of our fathers; its trunk and branches were staid by the sinews of their arms, that it might shoot upward and spread wide.

We now sit beneath its branches; and, while from its ample boughs the rich fruits of peace and happiness do fall, and we taste thereof, let us send up a full soul of gratitude, by every breeze that stirreth a branch of this mighty tree, to the God of heaven, who planted it.

*Apostrophe.*

Glorious Tree! behold us! We would be a band of *Washingtons* and *Franklins*, to protect thee! O that in every leaf of thine we might behold a Franklin virtue, and a Washington patriotism.

9—14. *Exclamation and Interrogation.*

But alas! alas! Why do thy leaves wither? Who hath undertaken to lop off thy stately limbs? Or art thou becoming old as though thou wert *mortal*? Ah! the canker worm hath found a way into thy arms! the caterpillar and spider have woven their nests in thy hair, and serpents have coiled about thy body, whose stings do pierce thy very vitals!

*Hyperbole.*

O! my countrymen! Could we keep this tree untainted with the strength its fruit would yield us, we might with a single stroke level all our mountains, and make of our vast nation a thornless bed of roses, or one extended palace of wisdom and happiness. We might if we chose number the inhabitants of Jupiter, and call the sons of the fixed stars our brothers!

9—15 *Climax and Amplification.*

And ye better souls, whom virtue guides, see ye not the fading tree? Should you neglect to hunt from it those hurtful beasts, you must shortly see, first, *a leaf picked off*, then *a twig*, next *a larger limb*, until at last ye shall see *it rent in pieces* before your eyes, as the lightning destroys the oak, or shall see it *torn from its base*, and *fall to the earth* in one general crash of thunder. Then *where will be your pleasant homes, your green fields, your flourishing villages, towns and cities?* Where your schools, academies, and colleges?—All buried beneath the fall of the once flourishing tree of liberty.

9—16 *Antithesis.*

This is a figure, by which things very different or contrary are contrasted or placed together, that they may mutually set off and illustrate each other.



The insects that crawl on the ground,  
 The fishes that swim in the sea,  
 The birds that fly through the air,  
 The beasts that walk o'er the plain,  
 And men who live in the city,

Receive their support from the same great, first cause.

In my *right hand* I hold a *ruler*, but in my *left hand* I hold a *book*.

Birds fly by the help of feathers and wings.

Fishes swim by the means of scales and fins.

The AIR is to the *bird* what the WATER is to the *fish*.

The hoarse tone of the owl makes us melancholy, while the lively note of the goldfinch makes us cheerful.

“ All are but *parts* of one stupendous *whole*,  
 Whose *body* NATURE is, and GOD the *soul*;  
 That, *changed* through all, and yet in all *the same*;  
 Great in the *earth*, as in th' *ethereal frame*;  
 WARMS in the *sun*, REFRESHES in the *breeze*,  
 GLOWS in the *stars*, and BLOSSOMS in the *trees*;  
 LIVES through all *life*, EXTENDS through all *extent*;  
 SPREADS *undivided*, OPERATES *unspent*;  
 BREATHES in our *soul*, INFORMS our *mortal part*,  
 As full, as perfect, in a hair as heart;  
 As full, as perfect, in *vile man* that mourns,  
 As the *rapt seraph* that adores and burns:  
 To HIM, no high, no low, no great, no small,  
 He fills, he bounds, connects, and equals ALL.

### 10 Propositions.

“ A proposition is one of the three parts of a regular argument. A sentence in which a thing is affirmed or decreed. Proposal; offer of terms,”

#### EXAMPLES.

Identical Propositions.		Species.	Genus.
10—1	Sounds are sounds.	10—2	Lead is metal.
	Letters are letters		Pewter <i>Make simil-</i>
	Syllables are syllables		Gold <i>ar propositions,</i>
	Words are words		Silver <i>as: A tree is a</i>
	Phrases are phrases		Iron <i>vegetable.</i>

*Locke calls such propositions* TRIFLING PROPOSITIONS.

In No. 10, 2, the GENUS is predicated of the SPECIES.

Complex Idea. Simple Idea.

- 10—3 All lead is fusible. } Here a SIMPLE IDEA is affirmed  
 All gold is yellow } of a COMPLEX ONE, and teaches  
 All silver is white } but the signification of words.

*Instructive Propositions.*

10—4 The *external* angle of a triangle is *bigger* than either of the opposite *internal* angles. LOCKE,

The *internal* angle of a triangle is *smaller* than either of the opposite *external* angles,

Trees make good ship timber—What else do they make?

10—5 “This committee made a report, which was committed to a committee of the whole house, and there considered and discussed on several days; and being amended, although in no material respect, it was made to express three *propositions* on the subject of slavery, and the slave trade. First, in the words of the Constitution, that

10—6 “Congress could not, prior to the year 1808, prohibit the migration or the importation of such persons as any of the states, then existing, should think proper to admit.”

“Second, that”

10—7 “Congress had authority to restrain the citizens of the United States from carrying on the African slave trade, for the purpose of supplying foreign countries.”

“On this *proposition*, our early laws against those who engage in that traffic are founded.”

“The third *proposition*, and that which bears on the present question, was expressed in the following terms:”

10—8 “Resolved, That Congress have no authority to interfere in the emancipation of slaves, or in the treatment of them in any of the States; it remaining with the several States alone to provide rules and regulations therein, which humanity and true policy may require.”

10—9 Now let this principle be simplified and brought to meet the child's understanding. Let a class form *propositions* arising from questions like these:

What are a scholar's *rights* in a common school?

What are a teacher's powers in a school?

11 *Syllogisms.*

“A syllogism is a sentence made up of three propositions, so disposed that the last is necessarily inferred from those that precede it.”

## EXAMPLE 1,

- |  |                          |
|--|--------------------------|
| 1 Major—Virtuous boys should be protected.         | } Positive<br>Syllogism. |
| 2 Minor—Frank is a virtuous boy.                   |                          |
| 3 Consequence—Therefore Frank should be protected. |                          |

## EXAMPLE 2.

- 1 If Frank be or is a virtuous boy he should be respected.
- 2 Well Frank is a virtuous boy.
- 3 Then he should be respected.

} Hypothetical  
Syllogism.

## EXAMPLE 3.

- 1 Frank must be virtuous or vicious.
- 2 But Frank is *not* vicious.
- 3 He must therefore be virtuous.

} Subjunctive Syllogism.

## CONCLUSION.

Well, Miss Mary, how does your little pupil progress?

Nicely, sir. He can write well either *chirography* or in the letters of the perfect alphabet. The *perfect alphabet* is very familiar to him, and all the powers of the voice, as applied to *speaking, reading and singing*. He can repeat thousands of words, and knows the meaning of them. He understands the main principles of Language, the parts of speech, the arrangement of words in sentences, and he has composed original sentences from every principle and text you have *explained* to me.

What! done all that?

Certainly, and more than that. I wish you could see the books that he has written. Many a fine story has he composed about his sheep, and horses, and garden, and about his playmates.

I wish you now to read Webster's English Grammar. You will there find many useful definitions and idioms which I have not been able to give you; after which you may look over Cardell's, Murray's, Piket's, Ingersoll's, Brown's, Barrett's, and others. Note down and practise every thing you can find new and useful in them.

Likewise read Walker's works on Elocution, Dr. Porter's, Dr. Barber's, and Dr. Rush's History of the Human Voice, with the intention to profit by their peculiar excellencies.

## CORRECTIONS.

No. 1, 52. 2d line, *e'er* instead of *eer*, and *haak* instead of *hack*.

No. 1, 97. Musical Scale, No. 2, *Middle C.* and the word *Octave*, should be dropped two lines.

No. 1, 210. 58th *Diphthong*, instead of 53 Diphthongs.

Page 38, 1st line, 240, instead of 239.

No. 2, 24 1st *per. plural*, instead of 2d.

No. 2, 58. Instead of No. 5, 74, No. 3, 54.

No. 2. Between 69 and 70 read, an example in the *Potential Mood*, as, I can sweep the floor.

No. 2, 72. Instead of No. 1, 118, No. 2, 118, No. 5, 10,

No. 3, 33. *Note*, in some of the copies, is marked, *Rule*.

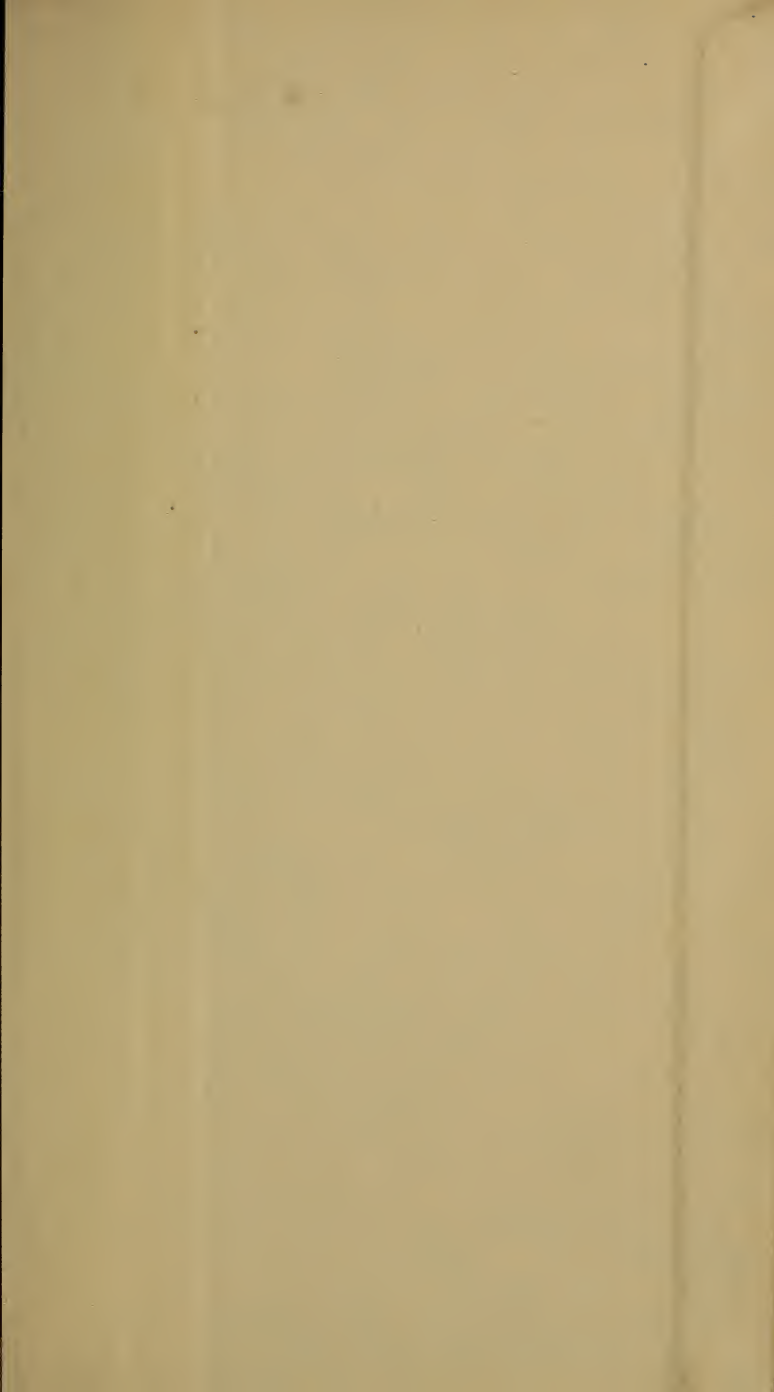
No. 3, 123. Instead of *under it*, read, *under is*.

No. 4. Rule 1, should be number 16.

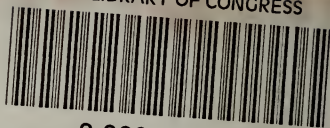








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